Between Art and Academia:

A Study of the Practice of

Third Cycle Artistic Research

Veerle Spronck
i6092386
30 June 2016
Thesis MSc Cultures of Arts,
Science and Technology
29.154 words

Supervisor:
dr. Peter Peters

Second reader:
prof. dr. ir. Harro van Lente

I declare that this piece of writing is my own work; all use of other work and thoughts have been properly referenced.

Abstract

Since the 1990s, artists increasingly engage in doing 'artistic research': research conducted in and through artistic practices. In 1999, the Bologna Process introduced a three cycle system to higher education which enabled artists to engage in doctoral research. However, in the Netherlands and Belgium artistic researchers have to collaborate with both art educational institutions and universities. As a result, third cycle artistic researchers are expected to meet the criteria of both communities. In the debate about artistic research, authors try to define artistic research in relation to both art and academia, but do not focus on the vast variety of artistic research projects that are already being pursued in the field. This thesis develops an understanding of the work third cycle artistic researchers do and how their practices are influenced by their in-between position. Therefore, the central question in this research is: How do third cycle artistic researchers in their everyday practices produce outcomes that can be evaluated according to both academic and artistic criteria?

Through qualitative empirical research on ten doctoral artistic research practices from a constructivist-pragmatist perspective, a focus is provided on what is *done* in the practices, rather than what is written about them. This leads to the insight that artistic researchers in their doctoral research practice are not set out to produce either academic or artistic outcomes beforehand. Rather, their artistic practice functions as method through which they construct productive research environments. Their position enables them to both challenge their artistic practice and develop their research practice at the same time and through the same process. Ultimately, opening up the idea of method and zooming in on how artistic ways of working can be embedded in research practices can be a source of inspiration for social scientists who aim to enlarge their methodological repertoire.

Acknowledgements

In the past couple of months, I travelled around the Netherlands and Belgium and found myself in all sorts of situations: I have been to concerts, saw performances, visited studios, art fairs, presentations and even slept in a container in the middle of Heerlen for some nights. All of these places were somehow part of the practice of artistic researchers who are conducting their doctoral research. I have interviewed a lot of artists (from visual artists, musicians, architects to filmmakers) and all these interviews were inspiring experiences — even apart from how useful these conversations were to formulate answers to the questions I had. Without Paula Albuquerque, Heloìsa Amaral, Jeremiah Day, Yvonne Dröge Wendel, Jan Geers, Yota Ioannidou, David Maroto, Ellie Nimeroski, Tony Roe, Jonas Staal and Marlies Vermeulen it would not have been possible to write this thesis. They generously provided me with a peek into their ways of doing artistic research.

Immersing myself into the research practices of artists was one thing, managing my *own* research practice at the same time was another. I want to warmly thank Peter Peters for his supervision and support during the writing of this thesis, I have learnt a lot from our extensive discussions. Besides, Peter always managed to give me so many comments that they almost equaled the length of the texts I sent him, which I highly appreciated as it pushed me to go the extra mile. He also put me into contact with Ruth Benschop, who I would like to thank for our interesting meetings in which she provided a different perspective on my work, which was refreshing and kept me thinking.

This thesis is written as part of the MSc Cultures of Arts, Science and Technology (CAST) at Maastricht University. The name of the programme might be long and difficult, but I could not have wished for a better place to develop myself as a young researcher. In the past two years, the CAST staff learnt us the tricks of the trade of doing research: always challenging us to explore the untrodden paths and be curious and critical. Without my fellow CASTees these years would not only have been considerably less fun, but also considerably less productive. I especially want to thank Sjoerd and Denise, for playing proofreader and always having time to look over whatever tiny thing I had doubts about.

Veerle Spronck

Maastricht, 30 June 2016

Contents

Chapter 1 Introduction

Figure 1.1 & 1.2: Yvonne Dröge Wendel - *A Lunch with Objects 3.0* (2016) as seen at the *Amsterdam Art Fair*, 2016.

The first thing a visitor of the 2016 edition of the *Amsterdam Art Fair* encounters is a large artwork that is installed in the entrance hall of the fair (see fig. 1.1 & 1.2). On a huge piece of paper, all kinds of undefinable objects are moving, drawing, making sounds and finding their way around each other.[1] There are peculiar silver objects that are quickly walking around, drawing colourful lines on the paper, whilst small balls are tumbling around them twice their speed. The large green neoprene objects seem inactive, but when enough little metal objects surround it, some of these big objects start to move slowly as well. Some objects move carefully and in precise circles, others are more bold: they move quickly and every now and then they sneak out of the paper installation and into the halls of the fair, until one of the visitors picks them up and puts them back (see fig. 1.3). The installation is constantly changing. Not only are all the objects continuously busy, the visitors surrounding them too engage with them: people are laughing at the behaviour of some of the objects, putting the cheeky balls back into their place whenever they escape and discussing the ways in which the objects move around. The installation by artist Yvonne Dröge Wendel is called *A Lunch with Objects 3.0* (2016), and as this name suggests, it stages a casual get-together of humans and objects.

Figure 1.3: One of the objects from *A Lunch with Objects 3.0* (2016) escaping into the halls of the fair.

---

[1] To get an idea of the installation in motion, watch these videos of earlier versions of the work: https://www.youtube.com/watch?v=KRJJXfMCAOc and https://www.youtube.com/watch?v=ZE3umX6wx_U accessed on 30 June 2016 (all online sources have been last accessed on this date, so I will not specifically mention this anymore in the following footnotes).

When we encounter artworks at a fair, in a museum, or at the yearly graduates exhibition of an art academy, we perceive the works as 'done': finished after they were made by the artist. *A Lunch with Objects* reminds us that if an artwork is installed, this does not mean that it is final in its form and that it stopped being productive. This artwork is not finished once it is installed. Instead, it produces an evolving situation. In a direct sense, the objects within this artwork are creating something themselves: they make a large drawing that is cut into pieces and sold at the end of each day of the fair. But more indirectly, the artwork also creates a productive situation in which the visitors of the fair are confronted with the behaviour and potential impact of objects on their surroundings. For Yvonne Dröge Wendel, this installation is not only an outcome of her artistic practice. She also uses it to stage a situation in which humans and objects have to interact with each other, so that she can observe what happens. For her, the installation is a site through which she does research. She is currently doing a PhD in artistic research in collaboration with Twente University and the Rietveld Academy Amsterdam.

Research that is being established through artistic practices has been widely discussed since the beginning of the 1990s and is called 'artistic research'.[2] Artistic research is argued to be different from academic disciplines such as art history and musicology because it is based on and conducted through artistic practices. Artistic practices can potentially create productive situations through which the researcher can see, learn or research something. However, the possibility for artists to do doctoral research in the way that Dröge Wendel is doing it, has only emerged since the early 2000s in most of Europe. In 1999, as a result of the Bologna Process, a three cycle system (bachelor/master/doctorate) was introduced to European higher education to increase compatibility between education systems throughout Europe.[3] A result of the introduction of this system was that "'research' has been introduced into areas of higher education that used to focus mainly on professional training" (Borgdorff 2009, n.p.). Art education is such an area to which research was introduced after 1999. Especially the third cycle, the academic doctorate, did until then not exist in the Netherlands and Belgium. The Bologna Process opened up a possibility for a PhD in the arts in these countries, and art academies and conservatories have been setting up collaborations with universities in order to establish a third cycle for artists ever since. Notably, this situation is significantly different from the situation in for instance Scandinavian countries, Austria and the UK. In these European countries, specific higher arts education institutions have independent university status. In the Netherlands and Belgium, only universities have the right to award doctorates which means that higher arts education institutions have to collaborate with universities (Dibosa & Ophuysen 2013).

Thus, third cycle artistic research has to find its place between art academies and universities in the Netherlands and Belgium. As a result of this institutionalised position, third

---

2 Other terms that have been used in the debates on research in the arts are for instance 'practice-based research' or 'art-based research', but I choose to use 'artistic research' for two main reasons. First, it most clearly positions the developments as a parallel to scientific research. Second, artistic research is now most often used by actors in the debate themselves. As Henk Borgdorff notes: "A variety of expressions exist to denote this form of research, but 'artistic research' is now the most widely used" (2010a, p.18).

3 For more information about the Bologna Process, see for instance: http://ec.europa.eu/education/policy/higher-education/bologna-process_en.htm

cycle artistic research is the most contested form of artistic research practice (Pas 2007). Third cycle artistic research is a new field of which the precise borders and evaluation criteria are still being negotiated. On the one hand, this type of artistic research is often considered highly problematic because the artistic practice that is part of it has to be evaluated according to academic standards and be related to academic publics. On the other hand, its position between art and academia, quite literally as we can already see in the case of Dröge Wendel, can serve to open up new possibilities for both artists to engage with their practice, and for academic scholars to rethink routinised ways of working and thinking. "The challenge", argues art historian Johan Pas, "remains to integrate third cycle research completely in the artistic practice, to understand it as a fully fledged artistic project and, why not, as an artwork in itself. […] The doctoral research is namely not only highly personal research, but takes its shape through the permanent dialogue with other artists and theorists" (Ibid.).[4]

In this thesis, I aim to develop an understanding of the everyday practice of third cycle artistic research as currently pursued in the Netherlands and Belgium. To better understand how PhD candidates in artistic research relate to both academic and artistic communities and how this shapes the work they do, I will focus on the ways of working of doctoral artistic researchers. By looking into their everyday practices, I will be able to elucidate how artistic practices are embedded in the research at PhD level on the one hand, and how the academic community in relation to which the research takes shape is of influence on the practice of the artistic researchers on the other.

Accordingly I will ask: *How do third cycle artistic researchers in their everyday practices produce outcomes that can be evaluated according to both academic and artistic criteria?* This main research question relates to the aim to understand the practice of artistic research from the perspective of the PhD candidates themselves, whilst it also addresses the tension between academic and artistic criteria that are being negotiated in the wider debate on artistic research. The main question will be supported by four subquestions that correspond with the four empirical chapters of this thesis. The first two subquestions aim to analyse the work that is done in the everyday practices of third cycle artistic researchers in order to produce outcomes. They are: What role do 'problems' play in the artistic researchers PhD projects? And subsequently: What are their ways of working in doing their research? Then, after I have studied the rationales and the types of work done in the everyday practices, I will turn to the construction of different outcomes. In order to shed light on how the third cycle artistic researchers in their practices relate to the different criteria, I will ask: Where and how are these practices situated? The analysis of the locations of these practices will enable me to reflect on how the everyday practices relate to both artistic and academic communities and will lead us to the final subquestion: How do the artistic researchers develop the work they do in their practices in such a way that it can become accepted as art or knowledge in the respective communities of art and academia?

---

4 Throughout this thesis, all quotes that were originally in Dutch are translated to English by the author.

This research will be relevant in three ways. First, it will lead to a new perspective on the practice of third cycle artistic research, as I will not be a participant in the debate that is negotiating the borders of artistic research and formulating criteria that lead to potentially new knowledge. Instead, in this thesis I adopt a pragmatist-constructivist view on the everyday practices of the field. This project will therefore help to illuminate what is actually being done by PhD level artistic researchers in order to reflect on and critically reconsider how artistic research practices are being organised at this moment. This is relevant for the field of artistic research, as I develop an understanding of the ways of working of artistic researchers through which they handle criteria from both academic and artistic communities in their practices. This analysis of their current ways of working might help to further develop general criteria for third cycle artistic research, but it also can help participants in the field understand better how processes of making and research take place in practice and how they relate to each other.

This thesis will also be of relevance for the field of Science and Technology Studies as it will add a perspective to the growing body of constructivist work on art practices (e.g. Yaneva 2003; Latour & Lowe 2011; Van Saaze 2013; Benschop 2015; Van de Vall 2015). Instead of a focus on museums' conservation and installation practices or the construction of authenticity in the arts, this project will illuminate the process in which the artwork takes its initial shape in the case of artistic research. Third cycle artistic research forms a relevant site of study because it is a field that is currently being developed in relation to both the arts and academia. Moreover, the field can be studied as an innovative knowledge practice as it is often assumed that artistic research can produce knowledge in new ways. However, this investigation will not only be of use for STS scholarship because of the new type of art practices it focusses on.

Furthermore, this study will yield insights in how artistic ways of working can be embedded in research practices. Investigating the role of making in artistic research practices can potentially open up new methodological perspectives for social scientists. Anthropologist Tim Ingold proposes that rethinking academic research in terms of making may help to break with current methodological routines:

> Surely, our reflections on ways of working cannot be confined to matters of style and composition. They must also extend to the instruments we use, and their orchestration. How does the keyboard compare with the pen, pencil, and brush? Let's try them out and see. Perhaps, then, we will find that working with words, the writer can once again become a draughtsman or an artist, or even a musician of sorts. We might cease our endless writing *about* performance, and become performers ourselves (Ingold 2015, p. viii).

Not only can we learn from this account on art-making practices how potentially art and knowledge are developed in artistic research practices. Studying these third cycle artistic research processes can also form an inspiration for social scientists to reconsider their own, perhaps, routinised ways of working and thinking, and the presupposed role of methods in academia as rigid ways of working that serve to come to a final outcome.

In the next two chapters of this thesis the stage is set for the empirical investigations. In chapter 2, I will analyse the debate on artistic research in which the criteria for and potential of the field are being negotiated. We need to investigate how this debate relates to the current institutional situation of third cycle artistic research in the Netherlands and Belgium to better understand the need for a pragmatic study of the current everyday practices. Then, in chapter 3, I will explain my analytical framework, and take a look at my own practice as a researcher in conducting this research. The following four chapters before the final conclusions present the analysis of the empirical data on the practices of the artistic researchers. The chapters coincide with the four subquestions: the first two empirical chapters aim to illuminate pragmatically *why* and *how* the artistic researchers do their PhD research, and in the last two empirical chapters I shift my focus to how these practices are related to art and academia: *where* are the practices situated and *what* do they construct in the end? However, before examining these practices, I first need to investigate the ongoing debate on artistic research.

Chapter 2 Mapping the field of third cycle artistic research

In the introduction, I noted that third cycle artistic research seems to be the most contested form of artistic research as it is directly situated between the communities of art and academia. The debate about artistic research, however, already existed before the first doctorate projects in artistic research started in the Netherlands and Belgium. Since the early 1990s, artists and scholars have been writing about artistic research and an overwhelming amount of publications is dedicated to developing an understanding of what artistic research is or potentially can be.[5] This thesis focusses on the *practice* of artistic research. So, instead of trying to map this debate, I will examine how these practices are being conceptualised in the debate on artistic research. Therefore, this chapter will focus on three elements of the debate that relate to the practices of artistic research. First, I address how the debate is concerned with the demarcation of the field. Various authors are trying to validate the position of artistic research and in doing so, explicitly distinguish it from other types of (academic) research. This relates to the second focus: how are third cycle artistic research practices institutionalised in the Netherlands and Belgium? Then, after we have seen how the doctoral artistic research practices are institutionally situated, we look at how authors in the field of artistic research conceptualise practices and how they recently have started to mobilise STS vocabularies to analyse artistic research practices.

2.1 Demarcation, validation and criteria

Since the beginning of the debate on artistic research, the aim to demarcate it as a new field has always been deeply intertwined with the urge to distinguish artistic research both from art practice and scientific research.[6] Henk Borgdorff, professor at the Royal Conservatoire of The Hague and Leiden University and important actor in the debate on artistic research, argues:

> The controversies surrounding artistic research often turn on the problem of demarcation. What exactly distinguishes artistic research from art practice? And what distinguishes it from scientific or academic research? Underlying such demarcation problems is a question of legitimacy (2010b, p.17).

It is telling that one of the six 'work packages' of the large European network for artistic research *SHARE* is 'Validation'.[7] In trying to define and legitimate artistic research, there is a large group of authors in the debate that seek to define artistic research by underlining the importance of the

---

[5] In fact, it could even be argued that the precursor of this debate emerged in the 1970s and 1980s when practice-led doctoral degrees in Australia, the United Kingdom and the United States were being established (Mäkelä et al. 2011). However, I will limit myself to the later emerged debate specifically on artistic research.

[6] STS scholars Harro van Lente and Arie Rip (1998) studied how new fields (of membrane technology in their case) can emerge and argue how fields start from a "rhetorical space" and can develop into a "social reality" as a group of actors arranges themselves and constructs a specific audience for the field. Artistic research would form an interesting case study for such a study, but in this thesis I am not focusing on the transition from rhetorical space to social reality that took place in the late 1990s and early 2000s. Instead, I focus on the current PhD practices of artistic research.

[7] Retrieved from: http://www.sharenetwork.eu/workpackages-artistic-research/validation

'artistic practice' within this type of research (Frayling 1993; Rubidge 2004; Slager 2004; Hannula, Suorante & Vadén 2005; Borgdorff 2006; Borgdorff 2012).

One of the first attempts to define artistic research by analysing the different role that practice plays, was done by educational theorist Christopher Frayling. In his widely cited article *Research in Art and Design* (1993), Frayling distinguishes three types of art research: research into, through and for art and design (p.5). The first category is the most straightforward. Research *into* the arts can be historical, aesthetic, or perceptual research. Types of theoretical inquiry that are usual in disciplines like art history and musicology. The second category, research *through* art, entails materials research, research into technologies or action research, communicating the results of practical experiments. The last one, research *for* the arts, is the most "thorny" one according to Frayling, as in this type of research the thinking is "embodied in the artefact" (p.5).

Artistic research, then, is understood as a type of research in which the *artistic practice* is a distinctive feature. This artistic practice opens up a perspective, according to Frayling, that is not available to scholars without an artistic practice. Henk Slager, professor in artistic research in Utrecht, too, stresses the importance of artistic practice and the self-reflectivity of the artist towards this practice. He thinks that artistic research can develop new types of knowledge through this reflective perspective on their own practice (2004, p.197) The particularity and singularity of art practices is stressed: only the artist has access to his own creative processes. Artistic research is often framed through its potential innovativeness: how is it different from academic research and how does it add a new perspective, ideally only accessible to artistic researchers?

But in order to establish the artistic research practices in the field, criteria have to be developed. Therefore, this same debate that oftentimes focusses on potential future knowledge and the distinctive nature of artistic research, is also simultaneously concerned with structuring the practicalities of the new field they are discussing. In several texts, criteria on methods, outcomes and supervision are being developed as well (e.g. Hannula, Suorante & Vadén 2005; Biggs & Karlsson 2010; Boomgaard 2011; Sullivan 2011; Borgdorff 2012). In these discussions, the relationship between scientific and artistic methods and the evaluation criteria of the practices are often far from clear (Malterud 2012, p.3). Artistic researcher Michael Schwab notes that this lack of clarity is not necessarily problematic, as it underlines the transformative nature of artistic research: it is not art practice, nor is it research practice (2011, as cited by Malterud 2012, p.11). So, the practice of artistic research is defined as a research practice that is fundamentally different from academic research as it incorporates artistic practices and is not based on clear-cut methods. Yet, artist and researcher Hito Steyerl argues that this does not mean that artistic research is "defined by in-definition" and "lacking coherence and identity" (2010, n.p.). Instead, Steyerl points towards the heterogeneous institutional models that have been established ever since the beginning of the debate in the 1990s, and reasons that artistic research is not undefined, but rather is a field in which different translations can take place: "It [artistic research] takes part in at least two languages and can in some cases create new ones" (Ibid.). This

proposed ability to 'create new languages', new ways of working, is something that can be seen as characteristic for the institutional context of third cycle artistic research in the Netherlands and Belgium.

2.2 The institutional context of third cycle artistic research in the Netherlands and Belgium

In 2010, the Fonds *Wetenschappelijk Onderzoek* (FWO) installed a special committee that addresses PhD fellowships in artistic research and in that same year the *Nederlandse Organisatie voor Wetenschappelijk Onderzoek* (NWO) and the *Fonds voor Beeldende Kunsten, Vormgeving en Bouwkunst* (BKVB)[8] funded two artistic research PhD's (Borgdorff 2012, pp.136-137).[9] This is noteworthy, as this was the first time that NWO financed research projects that were not *scientific* research, but artistic research. The two artistic researchers that received funding from NWO and BKVB in 2010 were Yvonne Dröge Wendel, whom we met in the introduction, and performance artist Jeremiah Day. In her PhD, Dröge Wendel collaborates with Twente University and the Rietveld Academy Amsterdam, and Day's research takes place in collaboration with the Free University of Amsterdam (VU) and Utrecht University of the Arts (HKU). In these examples, it becomes clear that the higher education system in the Netherlands and Belgium is based upon a strict separation between art academies and universities: the artistic researchers have to work in collaboration with both a university and an art academy. The implementation of the Bologna Agreements in higher art education "signifies a real paradigm shift in the reflection process of art production as such" (Slager 2012, p.8). No longer can art production just be seen as part of the realm of higher art education, as it now has to find its relation to academic education as well in these countries (Ibid.).

In the Canadian *Journal of Research Practice*, Mäkelä, Nimkulrat, Dash and Nsenga identify the specific type of artistic research that takes place in the Netherlands and Belgium as one of three European trends. These trends are labeled 'art as research', 'practice-led research', and 'artistic research' and all revolve around different questions (2011, pp.7-8). The first trend considers art as research, and suggests that: "art can stand on its own in a university context", art therefore can be understood as parallel to scientific research. In this trend the written part of the artistic research plays a minor role in the overall epistemological contribution (p.7). In the second trend, the practice-led research, the "textual exegesis is required and is to be presented alongside the artwork" (Ibid.). The third trend concerns artistic research and here researchers question whether the academic notion of research can be extended in order to include the results that become possible through artistic research (p.8). In this third trend, the relation between the art and the research is seen as problematic, as they are no longer easily separated. Rather, writing and artworks are dependent upon the *same* practice and thus no longer to be seen as instrumental to one another. It is argued that new, less conventional, modes of writing have to be

---

[8] On January 1, 2012 Fonds BKVB was merged with *Stichting Mondriaan* into the current *Mondriaan Fonds.*

[9] NWO and Fonds BKVB funded two PhD projects in research in the arts in 2010, and two more in 2012. Recently, in June 2016, NWO announced a new call entitled 'Smart Culture: Arts and Culture' that is also open to artists who wish the do a PhD in the arts, see: http://www.nwo.nl/onderzoek-en-resultaten/programmas/smart+culture

developed to be more suitable for this type of research (p.8). This last trend indicates the idea that artistic research practice is not a practice that results in just an academic *and* an artistic outcome. Rather, the practices could be able to create 'a new language', as Hito Steyerl argued. This trend is recognised in the institutional context of third cycle artistic research in the Netherlands and Belgium, because the artistic research practices take place in collaborations between art institutions and universities: the practices thus necessarily relate to and are embedded in both communities at the same time.

The current landscape of third cycle artistic research is characterised by several collaborations between universities, conservatoires and art academies that enable artists to do doctoral research. The two largest platforms that enable third cycle artistic research are *docARTES* and *PhDArts*. These two programmes together form the institutional base of most PhD's in the arts in the Netherlands and Belgium. Since 2008, *PhDArts* has facilitated twenty-one doctorates in art and design. It is based on a collaboration between Leiden University and the Royal Academy of Creative and Performing Arts (The Hague).[10] Similarly, *docARTES* is an international doctoral programme for practice-based research in music that started in 2004 and hosted over fifty doctorates until now. *docARTES* is based at the Orpheus Institute in Ghent, and is organised in collaboration with Leiden University (NL), the Conservatoire of Amsterdam (NL), the Royal Conservatoire of The Hague (NL), University of Leuven (BE), Antwerp University (BE) and the Royal Conservatoire of Antwerp (BE).[11]

Next to these PhD-platforms there are several other, less structural, initiatives to enable third cycle artistic research in the Netherlands and Belgium. The University of the Arts in Utrecht, MaHKU, has in the past collaborated with the Finnish Academy of Fine Arts (an art academy with the right to hand out doctorates), but recently also with the Free University of Amsterdam and the University of Amsterdam to provide doctoral programmes in the arts.[12] Furthermore, to name a few of these joint ventures, the Rietveld Academy Amsterdam has collaborated with the University of Amsterdam, the Royal Institute for Theatre, Cinema and Sound (RITCS), Brussels with the Free University of Brussels, and the Rietveld Academy Amsterdam with the University of Twente. Next to these individual projects, there are institutes that explore the possibilities at this moment and collaborate with artistic researchers affiliated with universities in countries where the higher education landscape is structured differently: the Dutch Art Institute for instance supports a doctoral research project that is based at the Edinburgh College of Art. Recently, late 2015, the Rietveld Academy Amsterdam initiated an alternative international third cycle research trajectory for artists which leads to the title Creator Doctus (CrD).[13] This trajectory is aimed to run parallel to existing PhD tracks, but "valorises the artistic output of artists as valuable research without the

---

[10] See: https://www.phdarts.eu/

[11] See: http://www.docartes.be

[12] See: http://www.mahku.nl/mahku/phd_research.html

[13] Retrieved from http://laps-rietveld.nl/?p=5510

necessary supplement of a written thesis".[14] This newly initiated type of third cycle artistic research is thus no longer dependent on collaboration with a university.

Currently, there are no artistic researchers yet engaging in CrD research, so all current third cycle artistic research projects in the Netherlands and Belgium still depend on different institutions at the same time. This is not only complex for the obvious organisational reasons, but also in terms of more intrinsic values: the process and outcome of these artistic research projects have to fit both artistic and academic standards. This characteristic of the Dutch and Belgian field of artistic research has inevitably influenced the debate within the field. The tendency to underline the innovativeness and value of artistic research in relation to academia that we have seen in the beginning of this chapter is understandable if you bear in mind the current institutional situation.

As Mäkelä et al. (2011) noted, the specific debate on artistic research is highly focused on the outcomes of the research practices: actors believe that fundamentally new knowledge is generated through artistic research processes and they question how the academic definition of research can be extended for these unique results to be included (p.8). In order to legitimate third cycle artistic research, a strong emphasis is put on the artistic *practice* as fundamentally different from academic research.

2.3 The conceptualisation of practices

As we have seen, many definitions of artistic research share an underlining of the importance of the researcher's artistic practice, but how is the concept of practice used and discussed in the debate on artistic research? Henk Borgdorff is one of the authors who emphasises the importance of practice in artistic research (2012).

> [Research *in* the arts] concerns research that does not assume the separation of subject and object, and does not observe a distance between the researcher and the practice of art. Instead, the artistic practice itself is an essential component of both the research process and the research results. This approach is based on the understanding that no fundamental separation exists between theory and practice in the arts (p.38).

But what do these artistic practices entail and how are they embedded in the artistic research projects? This does not become clear within the debate on artistic research. Authors in the debate speak about practices, but hardly ever make use of empirical material on these practices. It has been argued that this lack of empirical material in the debate on artistic research is problematic (Solleveld 2012; Serig 2012).

In a book review of Henk Borgdorff's dissertation (2012), cultural historian Floris Solleveld notes that after twenty years of debate about artistic research, there is still lacking a perspective on its everyday practices and their outcomes (2012, p.78). The debate, argues Solleveld, remains "very much in the abstract" and is more about "what artistic research could theoretically mean

---

[14] Ibid.

than about concrete research outcomes" (Ibid.). Although this focus is understandable in the early stages of the development of a field, now it is time to address the broad range of practical examples that have developed ever since the early 2000s. The American professor of art education Dan Serig similarly argues that in order to productively discuss the epistemic dimensions of artistic research, these practices need to be analysed (2012). Serig states that the main rationale for artistic research is that the arts provide a unique way of knowing the world, but "as a new discipline a critical mass of quality artistic research has yet to be cataloged and analysed" (p.128). Serig characterises artistic research as a "transdisciplinary practice" that is able to move beyond dichotomies and therefore develop new ways of thinking, doing an acting (pp.121-122). However, a study of quality examples is needed to develop and idea of what these practices produce. There is no anthology of works of artistic research yet, but as more programmes and PhD's in artistic research emerge, the field will slowly be able to clarify what "good research" and "the significance of this type of research" is (p.128). Hence, Solleveld and Serig note that even though authors in the current debate argue that 'artistic practices' are a distinguishing feature of artistic research, it remains unclear what these practices empirically entail. This relates to yet another critique on the current conceptualisation of practices in artistic research that has been expressed by several other authors in the field (Koskinen 2009; Van Winkel 2006; Kjørup 2012).

When Borgdorff writes that artistic practice is an essential component of artistic research, he goes on to argue that in this type of research concepts and theories are interwoven with art practices as a sort of embodied knowledge that is articulated through the creative process and in the art object (2012, p.39). He thinks that artists have privileged access to creative processes because they are the makers within these creative processes, and therefore only they can do artistic research *through* these processes (p.50). Similar to Borgdorff, Mike Hannula (2008) argues that artistic research is most importantly to be seen as an 'engaged' practice. He writes that artistic research entails practices that are "particular, content-driven, self-critical, self-reflective and contextualised" (p.1).

The value that is assigned to creative practice as distinctive feature of artistic research is argued to be problematic by the Danish philosopher Søren Kjørup (2012). Namely, what does it mean to do research in creative practices and through art objects? Kjørup is critical about the value that is often ascribed to the creative processes of the artistic researchers in the debate. He questions Borgdorff's conclusion that only artists can do research in creative processes, because one could question whether an artist who masters the creative field, will also be able to be analytical about the field that he is so deeply embedded in (pp.25-26). Therefore, assuming that artists can study creative practices while engaged in them should be critically reexamined because this does not guarantee that the artist has the ability to critically reflect on his own practice.

Kjørup criticises that the artistic researcher's needed ability to reflect on his own practice is taken for granted by the authors in the debate, some others even criticise the narrow way in

which the authors understand 'practices' in the first place. According to the Finnish sociologist and professor in industrial design Ilpo Koskinen, the way in which artistic practice is understood in the debate about artistic research should be reassessed: the romantic idea that there is a certain 'truth' hidden in the mind of the artist still fuels many debates about the epistemic dimensions of artistic research (pp.12-14). Koskinen argues that it would be needed to break down the practice of artistic research in order to understand it as experimental work, as something "observable and reportable" (p.16). The current conceptualisation of 'practice' is not only problematic because of its romantic underpinning, but also because it presupposes that art historians, sociologists, musicologists and other academic researchers have a theoretical distance to their objects of study and are not embedded in a practice themselves. Art historian Camiel van Winkel notes that many attempts of demarcation of artistic research bear with them a wrong idea of what academia entails: in the definition of practices in the debate on artistic research lays an understanding of academia as a world that is dependent on rigid sets of rules and with a positivist idea of scientists working to find an objective truth (2006, n.p.).

To sum up, in the debate on artistic research the distinctive character of this type of research is often sought in the embedding of artistic practice within the research process. However, current understandings of these practices are problematic because of a lack of empirical research on the everyday practices of artistic researchers, they assume that other research disciplines have a theoretical distance to their research objects and employ a very narrow and romantic definition of 'practice'. The practices of artistic research in themselves thus remain black-boxed.

2.4 When artistic research meets STS

Originally, Science and Technology Studies scholars conducted empirical studies in a constructivist manner by aiming to deconstruct and not blackbox knowledge practices and their problems, controversies and uncertainties. Furthermore, several STS researchers have started to identify artistic research as a field that can productively be studied from an STS perspective, as it is a field in which complex, innovative knowledge practices take place, but these practices have not yet been mapped out in an empirical manner (e.g. Nowotny 2010; Peters 2013; Benschop, Peters & Lemmens 2013; Benschop 2015). Remarkably, actors in the field of artistic research too have recently turned to STS in an attempt to overcome the taken for granted understanding of practices in artistic research (Borgdorff 2012; Schwab 2012).

In the Preface of the *Routledge Companion to Research in the Arts* (2010), former president of the European Research Council and sociologist of science Helga Nowotny highlights that STS can potentially open up new perspectives on artistic research and invites authors in the field of artistic research "to delve into the burgeoning STS literature" (2011, p.xxii). She sketches the emergence of artistic research as a new trend that results from the changing relationship between the arts and society (Ibid.). She argues that science and the arts are "much closer to each other than their institutionalised forms might lead one to expect" as they are both mainly

motivated by two things: curiosity and imagination (p.xviii). Yet, Nowotny writes that questions still arise around the concept of artistic research. It remains unclear what it is, what is means and how it differs from scientific research — if the two can even be compared in the first place (p.xxi). According to Nowotny, the emphasis on artistic research's purpose of expanding knowledge forms an issue that is sometimes seen as insoluble, but it would be interesting to approach this emphasis on artistically created knowledge from an STS perspective (pp.xxi-xxii). Especially since STS brings to the fore the embedding of material surroundings and role of objects in knowledge practices, which is something she thinks will "appeal to [researchers in the arts] intuitively" (p.xxii). She concludes: "Is there room for artistic research in this changing epistemological, institutional, and normative landscape in the bewildering zones of uncertainties? According to STS, the answer is a definitive 'yes'" (Ibid.). Recently, two authors in the Dutch and Belgian field of artistic research did what Nowotny encouraged: they applied concepts and theories that originate from STS, respectively of Bruno Latour and Hans-Jörg Rheinberger, in their own articles with the aim to elucidate the knowledge practices of artistic research.

First, in the edited volume *Experimental Systems: Future Knowledge in Artistic Research* (2013), Orpheus Institute research fellow Michael Schwab explores the use of Hans-Jörg Rheinberger's concept of the 'experimental system' for studying the epistemic dimensions of artistic research. The experimental system, as understood by Rheinberger, is the physical, material and procedural basis for scientific experimentation, a setting in which new knowledge can emerge (1997). Referring to Simon Schaffer and Steven Shapin (1985) and Bruno Latour (2003; 2008), Schwab argues that artworks can to a certain extent be seen as "a manufactured piece of knowledge that exists in its own account", and seem "self-determined and *just there*, as if they were natural objects" (p.5). Schwab is not interested in ontologically contrasting art and science, but rather in understanding what a focus on practices might mean for the study of "artistic modes of investigation" (Ibid.).

Schwab explains that the chapters of the book trace links between experimentation and artistic practice using Rheinberger's concept of the experimental system. He thinks Rheinberger's concept is interesting to employ because it allows artistic researchers to unpack material implications of practices, and because the concept stresses the nearness of art and science (pp. 6-7). Notably, Schwab first argues that science and art should not be compared, but then says that the overarching way of working in the volume is comparing the scientific laboratory and the artist's studio in order to create a "conceptual neighbourhood of research practice" (p.7). Schwab proposes to use Rheinberger's concept to bring art and science closer and to develop a common ground for the two:

> Thus the question to be asked is not whether the artist is also a scientist or vice versa, but what material and practical ground can be suggested for experimental research of any kind and how this research is conditioned by and develops into the various epistemic contexts within which it is situated (p.6)

Although "future knowledge" for Rheinberger underlines a productive not-yet-knowing, in his handling of the concept, Schwab still focusses the *potential* of artistic research rather than its productive everyday *practices* (p.9). The aim of using an STS perspective is indeed to complement the debate on artistic research with a more pragmatic practice-based approach, but after all Schwab's focus is still on finding a shared ground between art and science for artistic research to be legitimised, and not on providing a constructivist account of artistic research as emerging knowledge practice.

A second example of a participant of the artistic research debate that employs an STS approach is Henk Borgdorff. In his doctoral dissertation (2012), he argues that: "a dialogue with experts [...] in science and technology studies is of vital importance to the process of establishing and justifying the field of artistic research" (p.186). His chapter 'Artistic Practices and Epistemic Things' is "an early step[s] in such a dialogue" (Ibid.). Borgdorff notes that artistic research can learn from the constructivist accounts of STS scholars, because artistic research is always depending on where and how it is constituted in a network of human and non-human actors (pp. 181-182).[15] Then, Borgdorff also turns to the work of Rheinberger, but instead of focusing on the experimental system, he focuses on the 'epistemic thing'. Epistemic things are part of the experimental system and can be defined as things we *want to know,* but *not know yet*: they create a productive tension within an experimental situation.[16] Borgdorff seeks to "clarify the epistemological status of art in the research process" (p.188). Other than Schwab, Borgdorff does go beyond the comparison between art and science and the search for a shared ground between the two. Instead, he stresses the importance of the productive not-yet-knowing and therefore the importance of the artistic research practice in which this tension manifests itself. The outcomes of artistic research can have different aims and thus invite "unfinished thinking" (p.197).

However, Borgdorff concludes that the artworks are the epistemic objects in artistic research because "as long as artworks and their concepts remain vague, they generate a productive tension: in reaching out for the unknown, they become tools of research" (pp.193-194). An important question comes to the fore and remains unanswered: can every artwork then potentially be a product of artistic research? Even though Borgdorff stresses the productivity of the not-yet-knowing the practice of artistic research, his final focus remains on the outcomes and not on the practices. He presumes that art objects are the outcomes of artistic research practices, but does not base this assumption on any empirical data.

2.5 Conclusions: the need for following the actors

Both Borgdorff and Schwab try to use STS notions in order to develop a new understanding of artistic research practices, but their use of STS is problematic in two ways. First of all, fundamental to STS research is that the researcher follows the actors to see how these actors construct their practices. Borgdorff and Schwab do not conduct any empirical research to study

---

15 Borgdorff specifically refers to publications by Bruno Latour (1988; 1999).

16 See Rheinberger (1997) for a further analysis of experimental systems.

the practices of artistic researchers. Moreover, they might in fact be considered actors themselves: they are both deeply embedded in the field they are writing about. As a result, they are not able to approach the practices from an outsider's perspective. The second problem ties in with this first one. As Schwab and Borgdorff do not employ a follow the actors approach, they still end up presupposing dualisms. Schwab starts from the contradiction between art and science and Borgdorff remains to assume that artistic research practices lead to aesthetic and epistemic outcomes. Thus, we can see the two problems that we noted in the demarcation debate resurface: the conceptualisations of practices in the debate on artistic research are characterised by a priori dualisms and a lack of empirical material. Even though the authors try to overcome these problems of the debate, they are to such an extent involved in the debate themselves that they do not manage to go beyond these two fundamental problems. The authors use concepts from STS, but do not change their humanities-based research practices accordingly. To develop a constructivist account on the everyday practices of third cycle artistic research and to understand the *work* that the artistic researchers do without presupposing the nature of this work, a thorough empirical study as well as a careful consideration of what it actually means to 'study practices' is needed.

Chapter 3 Theoretical and methodological considerations

Before analysing the ways of working of the various artistic researchers whose practices I studied, I need to explain and carefully consider what the analytical and methodological basis of my research is. I will set the stage for my research project by discussing what it means to study practices. In the field of Science and Technology Studies, the practice of scientific research has been studied extensively. Researching these practices from a constructivist perspective has lead to the idea that it is through the scientists' work that facts and artefacts can be constructed: they should thus not be presupposed in researching scientific research practices (e.g. Latour & Woolgar 1986). But what if we want to know more about *artistic* research practices? How is it different to study practices that originate in the arts? In his book *Art Worlds* (1982)*,* Howard Becker argues that to understand art practices, a focus on activities should be developed as "all artistic work, like all human activity, involves the joint activity of people" (p.1). This chapter will outline the particularities of art practices that one should consider while researching them: what role does the artwork play, how should one choose case studies in the arts, and can these cases ever be generalised? Through exploring these questions, it becomes clear how this research is a contribution to the growing body of work on art practices in the field of STS, and furthermore potentially provides a new perspective that can be valuable to the field of artistic research in itself. After I explain the analytical framework of this thesis, we will come to my own practice as a researcher: what did I do to gather insights in the artistic research practices? But first it is important to closely evaluate what we mean when we say that we will 'study practices'.

3.1 Studying practices

The 'Practice Turn' in contemporary social theory is an umbrella term introduced by Theodore Schatzki, Karin Knorr Cetina and Eric Von Savigny (2001). Although the authors state there is no unified practice approach, they do argue that: "practice accounts are joined in the belief that such phenomena as knowledge, meaning, human activity, science, power, language, social institutions, and historical transformation occur within and are aspects or components of the *field of practices.* The field of practices is the total nexus of interconnected human practices" (p.11). What is acknowledged in studying practices is the dependence of activity on shared skills and common understanding (p.12). Furthermore, this human activity always takes place in a setting of nonhuman entities: the practice turn represents a materialist approach, as the authors stress that practices per definition comprise human and nonhuman activities (Ibid.).

As it is the aim of this thesis to shed light on the ways of working of artistic researchers, it is noteworthy that a focus on practices is said to be underpinned by impulses to move beyond dualisms and routinised ways of thinking (p.10). By focusing on what is *done* at a particular research site, rather than what said about it, it is easier to avoid a priori dualisms like subject and object, or theory and practice, since the researcher is forced to focus on the *activities* of human and nonhuman actors and not so much their ideas about their activities. This ties in with a second

advantage of the practice turn: this "prioritisation of practices over mind" forces one to reconsider preconceptions of knowledge (pp.20-21). No longer can knowledge be seen as transparent possession. Rather, knowledge is mediated and constructed within specific arrangements. "Consequently", the authors state, "knowledge is no longer even the property of individuals, but instead a feature of groups, together with their material setups" (p.21). Knowledge is not a representation of something that was 'already there' in the world. Instead, it is the construct of complex human-material practices. To study this knowledge, it is therefore necessary to first study the practices that shape it.

Research in the field of Science and Technology Studies is often subsumed under the heading of practice theories. Several STS researchers have developed constructivist accounts of knowledge practices of natural science research, and more specifically these practices in their work environment: the laboratory. We have come across Hans-Jörg Rheinberger's study on experimental systems, which is an example of a constructivist laboratory study that, as we have seen in the previous chapter, is increasingly used within the artistic research debate in an attempt to analyse material implications of artistic research. Another example of such a study is *Laboratory Life* (1986). In this classic ethnographic study of scientific practice Steve Woolgar and Bruno Latour question how scientists *make* knowledge and to answer this question they research how scientists are embedded in a certain culture by exploring their material surroundings as well as their everyday practices. Latour and Woolgar are interested to investigate the construction of scientific facts as it happens within the daily practices of the researchers.

STS scholars have a strong interest in exploring the 'backstage' of institutions and practices, and next to the institutions of science, they have started to explore art worlds as well (e.g. Becker 1984; Gomart & Hennion 1999; Hennion 2003; Yaneva 2003; Latour & Lowe 2011; van Saaze 2013; Benschop 2015). 'Art worlds', as used by Howard Becker, should not be understood in a metaphoric way. Rather, Becker used 'worlds' in a technical way: "to denote the network of people whose cooperative activity, organised via their joint knowledge of conventional means of doing things produces […] art works" (p.xxiv). Recent STS studies on art practices have broadened up Becker's understanding of 'worlds' by addressing the impact of the materiality of the artworks on the activities in art practices. Albena Yaneva (2003) shows how the material artwork has direct implications on the activities of museum workers. She describes how the installation of the artwork the *Mückenbus* (1996) by Carsten Höller and Rosemarie Trockel poses challenges for the museum: the doors of the building have to be removed to be able to bring the bus in, and all the floors of the museum have to be checked to see if they could potentially hold the 1300 kg heavy installation.

Another example is Vivian van Saaze's book *Installation Art and the Museum* (2013). Just like Yaneva, Van Saaze studies backstage museum practices to explore the challenges and problems that installation artworks pose for contemporary art museums. She shows that it is difficult to hold on to the "conservator's dictum of hands-off, minimal intervention and related preventive conservation strategies" (p.185). Installation artworks require museum professionals to

actively develop strategies to help the artworks to remain: what if, like happened with Nam June Paik's *One Candle* (1971), the projectors that were part of the installation break down and have to be replaced after forty years (pp. 63-66)? Following the actors within the museums helps both authors to deconstruct the art related practices, and consequently to illuminate the importance of the materiality of these practices. The material artwork influences its own process of installation and it poses challenges to those who aim to conserve and install it. In these studies, it is shown that the artwork 'itself' is an important actor in art practices. However, to better understand the complexities and specificities of studying art practices instead of science practices, we should answer the question: do art practices require a specific research strategy? Sociologists of art have argued that every researcher studying art practices should carefully consider how the position of the artwork influences these practices, but that they should also watch out not to take for granted this artwork in itself.

Sociologists of art Sophia Krzys Acord and Tia DeNora (2008) argue that their discipline "excels at uniting implicit and explicit culture" (p.224). They explain that sociological studies of art do so by taking explicit cultural objects as starting point for their research, after which they can analyse how these objects are mobilised within networks and institutions. This way, they are able to shed light on the "broader ideas" of "implicit culture" (pp.224-225). However, a problem that they note is that much work in the sociology of art blackboxes the artwork in itself (Ibid.). In the book *Art from Start to Finish* (2006), Howard Becker argues that in sociology of art, the artwork is often treated as just a signifier of something else, and this something else, is not art (p.21). Similarly, Julia Rothenberg and Gary Alan Fine (2008) argue that in the social sciences there often is a lack of sensitivity to the nature of aesthetic activity (p.31). Paying attention to the nature of the artwork, they write, is often neglected and texts tend to be about networks, institutions, audiences and reputations instead (pp.31-32). How can social science take the artwork 'itself' into account? Becker argues that they should make clear that the work in itself is empirically suspect, as its authenticity is constructed (p.22). A "genetic approach" in which the researcher in question focuses on the processes by which the artworks take shape, can help to overcome taking the artwork itself for granted (p.25). This approach can provide insights in how these "objects and performances take their shape within the daily labor of artists and their collaborators" (Becker, Faulkner & Kirschenblatt-Gimblett, p.13). Studying these processes in which the artistic objects take shape can ideally serve as a handle to understand how the work is constructed, and how it changes and continues to change.

So, when studying art practices, scholars should not reduce artworks to their effect on the broader networks they relate to. However, before one can choose to pay attention to the 'artwork itself', one should be able to select case studies. Becker, Faulkner and Kirschenblatt-Gimblett decide to investigate the commonly chosen case studies in art research and find that there seems to be a general consensus as to which cases should be studied: either cases are studied that are generally thought of as "exemplary" as they and their makers are well known and "commonly thought of as best in their kind", or ones that present "deplorable cultural trends and

lamentable deficiencies in taste and judgement" (pp.13-14). Notably, both examples are more about the cultural status of the objects than about the artistic objects. The authors propose to radically overturn this mode of generalisation and instead look for generalisation about artistic activity: the making of artworks. The idea that an artwork can be 'finished', they argue, is nothing but social arrangements that intervene in the artistic activity (p.17). The authors argue for a strategy of generalisation that shifts its focus towards the problems that occur in artistic practice:

> Some problems commonly arise in making artworks (they may, and usually do, arise elsewhere too) and the solutions to these problems give the artworks their distinctive characteristics. These are not arcane problems whose solutions require esoteric knowledge. They are the ordinary problems of workers trying to get a job done. How, for instance, can we coordinate our efforts so that we get our book written and published, our dance created and performed, in a way that does not make us crazy, end up in battles, or impoverish us, but on the contrary leaves us feeling content, friends, or at least not enemies, and if not rich at least having broken even?" (p.18)

3.2 A pragmatist-constructivist perspective

This statement, that artists too are 'just' solving ordinary problems to get work done, can be considered the main idea on which the analytical framework of this research is based. By focusing on how the practices of artistic researchers are constructed and considering their artistic research activity pragmatically, I aim to overcome the focus on potential future knowledge that is often present in the debate on artistic research. Instead, knowledge is seen as mediated and constructed within specific arrangements, and it is these arrangements that I aim to analyse. Approaching knowledge practices from an outsider's perspective in a constructivist way, as we have seen in Latour and Woolgar's *Laboratory Life*, will help me not to take for granted standard ways of thinking and routinised arguments about the field of artistic research. Rather, a constructivist perspective can help to focus on unmaking habits and acknowledge the messiness of research (Law 2004, pp.11-12). "Construction refers to the slow, practical craftwork by which inscriptions are superimposed and accounts backed up or dismissed", argue Latour and Woolgar (1986, p.236). This focus on 'practical craftwork' can help to overcome presupposed dualisms, according to the authors: "It underscores our contention that the difference between object and subject or the difference between facts and artefacts should not be the starting point of the study of scientific activity; rather, it is through practical operations that a statement can be transformed into an object or a fact into an artefact" (Ibid.). This STS approach forms the underlying fundament of this research, but in order to operationalise the analysis of my empirical data I will use an analytical framework that focuses on the particularity of "practical craftwork" in art practices. The material in the first three empirical chapters will be analysed with the help of authors from various academic backgrounds: art historian Michael Baxandall, anthropologist Tim Ingold and sociologist Richard Sennett. All three authors employ a 'follow the actors' approach to understand different aspects of making practices and develop pragmatic understandings of

respectively the intention of makers, the process of making and the situatedness of making practices.

In *Patterns of Intention* (1985), Michael Baxandall argues that studies of art and art criticism are often based on descriptive explanations of the artworks encountered (p.11). These descriptive explanations say something about ourselves as viewers of the artwork, but Baxandall wants to develop an alternative type of description that shifts the focus towards the physical artwork (Ibid.). He proposes the "historical explanation", which is a descriptive construct in which the observer of the object thinks of "the maker of a picture or other historical artefact" as someone "addressing a problem of which his product is a finished and concrete solution (pp. 14-15). To understand it we try to reconstruct both the specific problems it was designed to solve and the specific circumstances out of which he was addressing it" (Ibid.). Baxandall thus proposes a historical-sociological approach in which the researcher aims to reconstruct a "triangle of re-enactment" which consists of the relations between circumstances (the "culture), actors' practices ("terms of the problems") and the interpreted (art)objects (p.39) (see fig. 3.1). This approach will help me not to interpret the practices of artistic researchers as I encounter them, but rather focus on the problems they are solving in specific cultures. Notably, this
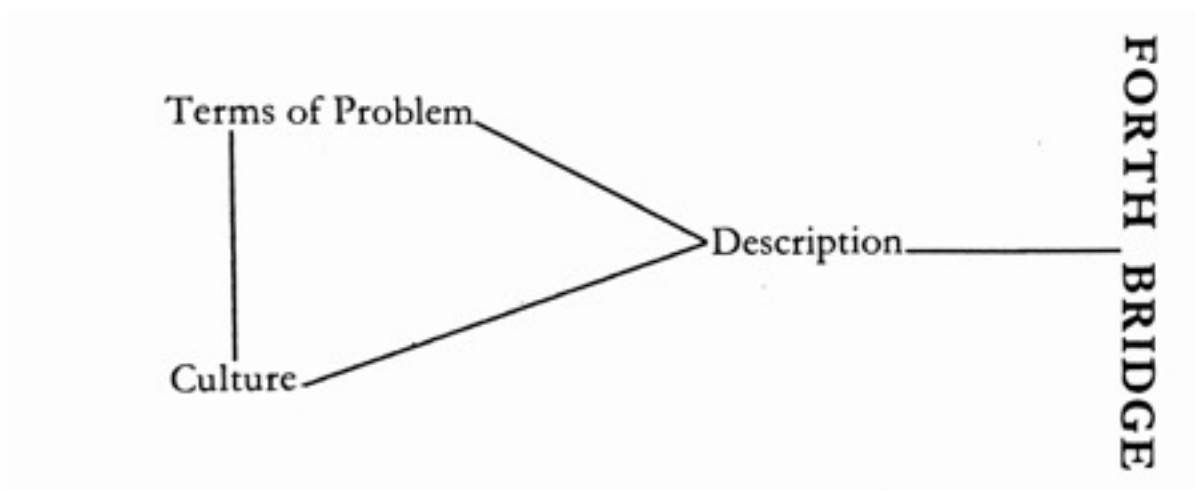

Figure 3.1: Michael Baxandall's triangle of re-enactment.

approach does not result in an exact reconstruction of what the maker experiences — it is inevitably limited and conceptualised — but framing objects as the solution to problems, solved in certain circumstances does offer the ability to acknowledge that outcomes are always "something progressively worked out in the course of handling the medium" (p.39).

This "handling the medium" and the specific processes of making will be the central focus of the second empirical chapter. In his book *Making: Anthropology, Archaeology, Art and Architecture* (2013), anthropologist Tim Ingold aims to pinpoint the relation between making and thinking in practice, and does so by investigating different processes of making empirically. Ingold argues that knowing and being are always by definition entangled: we can never take a

perspective completely from the outside. He argues that the thinking does not come 'after the fact': the process of making is always saturated with thinking. Ingold pays special attention to the role of materials in these processes as he believes that the conduct of thought and the materials one works with are part of the same ongoing process, so you have to engage in a dialogue with the material (pp.6-7). "These materials", Ingold writes, "are what he [the maker] has to work with, and in the process of making he 'joins forces' with them, bringing them together or splitting them apart, synthesising and distilling, in anticipation of what might emerge" (p.21). He describes for instance the process of making a basket with lengths of willow that do not want to be bent in shape and trying to fly a kite without the wind that cooperates (pp.23-24; pp.99-100). Key in Ingold's writings, is the idea that in the process of making one is not only learning *about,* but also learning *with* the materials: the materials have agency. In my research, artistic researchers are the makers with a knowledge practice in which they try to solve problems through processes of making and thinking. However, other than the case of artistic research, the examples that Ingold provides are not very complex and he pays little attention to how these making practices are situated.

To expand my analytical vocabulary, Richard Sennett's book *The Craftsman* (2008) forms the starting point of the sixth chapter. Similar to Ingold, Sennett argues that thinking does not begin when the labour is completed: rather, thinking and making are constantly connected in what he describes as a circular process of reflection and skill (p.40). "At its higher reaches, technique is no longer a mechanical activity; people can feel fully and think deeply what they are doing once they do it well", he argues (p.20). In contrast to Ingold, however, Sennett does situate these practices as he provides his readers with a pragmatic investigation of the craftsman's workshop. He travels through time and space and addresses various examples: from Stradivarius' workshop to twentieth century architects to Renaissance goldsmiths. All these concrete practices are treated as "laboratories in which sentiments and ideas can be investigated" (p.20). Sennett aims to shed light on what happens in these workshop 'laboratories', almost like Latour and Woolgar did in a scientific laboratory. In his investigation of all these practices, Sennett analyses what he thinks are fundamental elements of the processes of making and thinking, like skills, tools and intuition. For instance, he addresses the fact that (technical) tools can challenge the craftsman, because they are often not fit-for-purpose (p.194).

All three authors offer pragmatic and empirical accounts of perspectives on art making practices, be it from a historical, anthropological and sociological perspective. I will use their studies as analytical framework to develop an understanding of artistic research practices as situated problem-solving practices, which will enable me in the seventh and last empirical chapter to investigate how the work that is done in these practices finally can become accepted as art or knowledge. But before we take a look at the work that artistic researchers are doing, it is necessary to reflect on my own practices as a researcher.

3.3 Methodological considerations

Methodologically, this thesis is based upon interviews, ethnographic observations and a body of literature written within the field of artistic research, which I have presented in Chapter 2. These three strands of qualitative sources together formed the basis from which I started to develop insights in the practice of artistic research. Jungnickel and Hjorth argue that methods do not remain untouched in the research practice and it is thus important to reflect on how methods are transformed by the subject and the content, so let's take a minute to consider this (2014, pp. 137-138).

Selecting potential interviewees, whose practices could be interesting case studies to observe, started already in the explorative phase of my research. First of all, I had to decide on which types of artistic researchers I wanted to focus. I decided to study artistic researchers who are currently working on their PhD or just finished their PhD. The reason for this relates to the previously discussed findings about the influence of the institutional context on the debate on artistic research in the Netherlands and Belgium. As this debate is partly shaped by the field's place in the higher education landscape, it seemed interesting to focus on practices of artistic researchers that operate within these practical contexts between art academy and university.

I compiled a list of all the ongoing artistic research PhD projects in the Netherlands and Belgium and paid special attention to the different institutional contexts that facilitated the projects. Even though there might be some external PhD's that I did not come across, I found around a hundred different artistic research doctorates that are currently being pursued in the Netherlands and Belgium. After this mapping of the field, I made a selection of doctorate projects that represented the diversity of the complete list that I compiled in several ways. I made sure that there was a variety of gender, nationality, artistic disciplines and institutional contexts represented in my selection (see fig. 3.2).

This variety was important for a number of reasons. First of all, it would have been problematic to just study doctoral students in one institutional environment (like *PhDArts* or *docARTES*), because I want to develop a diverse account on third cycle artistic research practices and I want to be able to see how the institutional context might influence the practice of the artistic researcher. The variety of artistic disciplines is a less obvious choice: focusing on one artistic discipline would have been interesting as well, and perhaps some outcomes would have been easier to compare. I however decided not to draw a strict line between artistic disciplines, because it allows me to see how artistic researchers work interdisciplinary and to draw up an image of artistic research practice without presupposing disciplinary boundaries. It is the differences and similarities between practices that are key to developing an understanding of the different ways of working and knowing of the field of artistic research. I will not introduce all artistic researchers at once, but throughout this thesis, the diverse practices of the selected artistic researchers will be unfolded. This enables me to not present the different practices as ten specific case studies that need to be compared, but rather as a broad body of empirical data on

Name	Gender	Nationality	Institution	Artistic discipline
Paula Albuquerque	Female	Portugese	University of Amsterdam & Rietveld Academy	Film
Heloísa Amaral	Female	Brazilian	docARTES & Leiden University	Music
Jeremiah Day	Male	American	MaHKU & Free University of Amsterdam (NWO)	Visual art, performance
Yvonne Dröge Wendel	Female	Dutch	University of Twente & Rietveld Academy Amsterdam (NWO)	Visual art
Jan Geers	Male	Belgian	RITCS, Free University Brussels	Theatre, Film
Yota Ioannidou	Female	Greek	PhDArts	Visual art
David Maroto	Male	Spanish	Edinburgh College of Art, supported by the Dutch Art Institute	Visual art
Ellie Nimeroski	Female	Canadian	docARTES & KULeuven	Music
Tony Roe	Male	Dutch	docARTES & Leiden University	Music
Jonas Staal	Male	Dutch	PhDArts (NWO)	Visual art
Marlies Vermeulen	Female	Belgian	KU Leuven	Architecture

Figure 3.2: All the artistic researchers that participated within this research project.

artistic researchers' ways of working. To overcome potential confusion, I have created a table in which the research topics of the artistic researchers are summarised (see Appendix A).

In total I conducted eleven semi-structured qualitative interviews.[17] The interviews generally lasted around an hour and all of them were recorded and transcribed afterwards for the purpose of further analysis. All but three, took place in person and six were conducted in English and five in Dutch.[18] Initially, my plan was to interview all the artists in their work environment in order to see their ways of working in a direct manner. However, I soon came to abandon this idea for a simple reason: practically this turned out to be impossible. The artist's studio in which supposedly all artworks are produced has shifted in nature and identity after the Second World War (Davidts & Paice 2009). Instead of taking place within a steady studio environment, current artistic practices have a rather globalised and nomadic nature (Rothenberg & Fine, p.10). To

---

[17] However, throughout this thesis, I will only draw upon ten of these eleven interviews. The interview with the Greek visual artist Yota Ioannidou had to be conducted via the telephone, and unfortunately, because of problems on both sides as a result of a bad connection, the recording turned out to be of a too low quality to properly transcribe and analyse.

[18] One interview was conducted via Skype (Yota Ioannidou) and two via email (Jeremiah Day and Jonas Staal), because the artists were abroad most of the five months in which this research was conducted. I sent the artists questions and they answered via email, when things weren't clear, I could ask follow-up questions. This situation was not ideal and to overcome a potential lack of insights in their practice, I observed both of artistic researchers at work twice to develop an understanding of their ways of working. These interviews thus did not have to be transcribed, but only analysed.

illustrate this point: during the five-month timespan in which this research was conducted, my ten interviewees were in Greece, Norway, Syria, Italy, Poland, Canada and Germany, next to being in the Netherlands or Belgium where they are officially located. The idea of taking a look backstage in their practice remained, but in each case this backstage had to be relocated. I decided to look for moments where I could observe them perform their research or speak about their research. This practical finding in itself will be the departure of chapter 6, in which I will closely examine how artistic research is assumed to be situated, and how this turned out to be much more complex in practice.

To operationalise the semi-structured interviews to answer my research questions, a topic guide was developed. All the interviews were based on the same topic guide, which addresses five main themes: the interviewee's PhD research process, the rationale behind their research, their ways of working, the publics they relate to, and what they hope their publics will learn in the end (see Appendix B). When Becker, Faulkner and Kirschenblatt-Gimblett (2006) discuss the necessity of a focus on the process of the art-making, they consequently argue that when interviewing artists, one should encourage them to observe themselves in order for them to answer in detail. Therefore, questions should be based on specifics of the artist's practice rather than on theoretical generalities (p.12). This was a guiding principle for me when developing my topic guide: instead of presupposing that the artistic researchers would describe their ways of working as 'research methods' and their relation to texts as 'theory', I formulated my questions in such a way that they directly addressed their practice. This relates to my analytical framework, as I aim to develop an understanding of the pragmatic actions of the artistic researchers, and not of how they theorise their own ways of doing. I want to analyse what they do and how they construct their practices, but this information partly consists of embodied knowledge which is not usually verbalised by the artistic researchers. In order to make them verbalise this, I asked questions about their ways of working and tried to break it down to a level that seemed rather obvious to themselves. Instead of presupposing that they used 'methods', I for instance asked what their working process looked like. What happened in several instances then, was that the interviewee wanted to show me examples of their process, images of used materials, works they were making, or made me listen to recordings of them practicing their instrument.

Conducting interviews and recording these interviews thus posed some limitations that had to be overcome. Becker, Faulkner and Kirschenblatt-Gimblett argue that in order to learn what these people are referring to in interviews, and to get an idea of the material they work with, additional observations can be a crucial research tool (2006, p.12). To get a grip on the non-verbal dimensions of interviewees showing me visual material, a second type of empirical material in my research were field notes based upon the interviews and ethnographic observations. These field notes served to collect the non-verbal knowledge the interviewees showed to me during and after our conversations (Emerson 2011; Walsh 2012). To keep track of the non-verbal dimensions of the interviews, I took extensive field notes as an addition to the verbal interview transcripts in which I described the material they shared with me, the way in which they presented it to me and the

instances in which they struggled to put something into words. Additionally, I took field notes during the ethnographic participant observation research I did at several occasions where my interviewees were 'at work'. These were concerts, performances, lectures, and site-research.[19]

Even though I tried to note down as many details as possible, ethnographic writing cannot be conceived as documentation in itself. Sociologist Stefan Hirschauer notes that in the first place, the ethnographer inscribes social discourse: by writing the event down, the nature of the event is inevitably fundamentally changed. And secondly, taking field notes is not so much an act of description, it is rather an act of translation (2006, p.417). Hirschauer argues that there still is a certain awkwardness among social scientists to put "a private thing such as personal sensory perceptions into the public sphere of scientific communication" (2006, p.423). It helps, to think of the ethnographer not as a narrator but "as a taster of the situation" (Mann, Mol, Satalkar, Savirani, Selim, Sur, Yates-Doerr 2011). Anna Mann et al. performed an ethnography of the senses about taste by preparing a dinner and tasting in different manners. Their open approach to the ethnographic method is inspirational: the awkwardness and personal dimensions that social science research is often about are voiced. As she relates this article to the practice of artistic research, Ruth Benschop notes that the authors make clear that the researcher as part of an experiment like this one can function as a research instrument himself (2015, pp. 66-67). I suppose that in studying practices, too, it is the researcher who provides the reader with a taste of the topic. When studying an artistic practice, like artistic research, it is important to be aware of the difficulty to make objective descriptions: the researcher is always a taster, only this time it is a question of aesthetic taste. On several events I was not only observing a research process, but also the material and tools that were part of this process: from a set of drawings, a performance, a smartphone app to use during a concert to coded recordings of piano practicing.

Subsequently, all the above mentioned sources were coded inductively with a coding scheme that started openly in the preliminary phase of data gathering to stay close to the material. As the data gathering progressed, I kept refining the coding scheme, which rendered it possible to recognise returning themes that were consequently delineated and used to structure the data accordingly. This structural search for patterns in data makes it easier to develop ideas to explain why these patterns are there in the first place (Saldana 2015, p.9). Later, the coding scheme was adapted to also include deductive codes from the literature that served to contextualise the data (see Appendix C). An example of a code that emerged inductively and was later on elaborated with the help of the analytical framework of this thesis was the code 'material'. Frequently mentioned by several interviewees when speaking about their ways of working, 'material' soon became one of the codes in a preliminary version of the coding scheme. In order to effectuate this code, and analyse what this illuminates about the empirical data, Tim Ingold's analysis of making processes was incorporated in the coding scheme and was used to

---

[19] I went to an Orpheus Institute Study Day organised by Heloïsa Amaral (March 9, 2016), presentations at the Orpheus Institute by Amaral and Ellie Nimeroski (April 21, 2016), a performance by Jeremiah Day in Tilburg (February 21, 2016), another performance by Day in Antwerp (May 21, 2016), a lecture by Jonas Staal in Antwerp (March 6, 2016), an exhibition of Staal's work at Art Brussels (April 22, 2016), I stayed in the container of Marlies Vermeulen's *Dear Euregio* project in Heerlen (April 11-13, 2016), saw Yvonne Dröge Wendel's work installed in Amsterdam (May 27, 2016) and went to a concert of Tony Roe in Eindhoven (March 3, 2016)

analyse in which different ways 'materials' are understood by the artistic researchers and how it is engaged in their practices. Similar to Ingold's description of elements in making processes, 'materials' in my data turned out to frequently directly relate to 'tools' and 'reflection'. This specific code of material will only be discussed in Chapter 5 in which the ways of working will be subject to scrutiny. First, we will have a look at the various problems that are formulated and reformulated in artistic research practices that give occasion for the research that the PhD candidates conduct.

Chapter 4 How artistic researchers work with problems

Now, it is time for the first step in analysing what type of work is done in third cycle artistic research. Earlier, it became clear that actors within the debate on artistic research have tried to pinpoint the nature of the work by contrasting artistic research to other types of arts research. Christopher Frayling suggested research *into*, *through* and *for* art and design, and Henk Borgdorff rephrased those categories to research *on, for* and *in* the arts (2012, p.37). According to Borgdorff, research *in* the arts can be understood as a mode of research where the artistic practice of the individual artists forms an essential part of both the research process and its outcomes. The practice, the research process, is part of the outcomes of the artistic researchers, but it does not yet become clear how exactly. In order to analyse why the artistic researchers do their PhD research, it helps to understand their practices as pragmatic practices that formulate problems. These problems are not ready-made and waiting to be solved by someone. Instead, the artistic researchers create problems in their practices and I want to find out how this happens. Throughout this chapter, art historian Michael Baxandall's "triangle of re-enactment" (1985) serves as a theoretical tool that enables me to focus on the practice of the artistic researchers by framing these practices as problem-solving processes that relate to specific cultures (p.32) (see fig. 3.1 on p.21).

In his book *Patterns of Intention* (1985), Baxandall seeks to describe pictures not by interpreting them, but by reconstructing the problems and the specific culture that the artist had to work with when creating them. Even though artists might not see themselves as problem solvers, Baxandall thinks an observer of artistic processes can benefit from framing the artists as such:

> A 'problem'—practical or geometrical or logical—is normally a state of affairs in which two things hold: something is to be done, and there is no purely habitual or simply reactive way of doing it. There are also connotations of difficulty. But there is a difference between the sense of problem in the actor and in the observer. The actor thinks of 'problem' when he is addressing a difficult task and consciously knows he must work out a way to do it. The observer thinks of 'problem' when he is watching someone's purposeful behaviour and wishes to understand: 'problem-solving' is a construction he puts on other people's purposeful activity (p.69).

One of the examples that Baxandall describes from a triangle of re-enactment is Pablo Picasso's *Portrait of Kahnweiler* (1910) (see fig. 4.1). Picasso wanted to paint a three-dimensional portrait on a two-dimensional canvas not by using perspective, but instead with the aim to acknowledge that painting is not a snapshot of one moment (pp.44-46). This last idea, that a painting should show that is was made in a process in which the painter saw the painted subject in "different lights, very probably, and from different angles", is informed by the culture and specific moment in time in which Picasso's practice was situated (p.44). In an essay in 1908, Henri Matisse raised this issue of "fictive instantaneousness" of much painting and proposed that this was a problem that painters should aim to solve: a painting should show that it was not made in an instant (p.45).

Figure 4.1: Picasso's *Portrait of Kahnweiler* (1910)

Notably, this is just one example of a problem that Picasso has to deal with in making his painting. Baxandall reconstructs the painting as a process in which the artist continuously deals with different problems that are created in the tension between the making practice and the wider culture in which the making takes its shape. It is not as if Picasso finds a problem, intends to solve it and has solved it once the painting is done. As Baxandall notes: "A static notion of intention, supposing just a preliminary stance to which the final product either more of less conforms, would deny a great deal of what makes [art] worth bothering about, whether for us or for their makers" (p.63). The process of problem solving as imagined by Baxandall is a circular process of trial and error in which constantly problems are solved and new problems emerge.

Turning back to the practices of artistic researchers, using Baxandall's triangle of re-enactment will not serve to define the type of problems artistic researchers pose. Instead, it functions as a tool through which I can investigate how problems are constructed in the artistic research practices and moreover, what role they play. First, I will investigate some practices that are closely related to the culture of the artistic researcher's discipline. The artistic researchers are doing research in artistic making practices and in the context of these practices problems are created and solved, just like we have seen in the example of the Picasso painting.

4.1 The ability to reflect: creative problems

In his doctoral research, jazz pianist Tony Roe is asking how improvisation could be expanded. During his studies, Roe learnt how to improvise and as he developed his artistic practice further after his studies, he came to wonder whether what he had learnt can be understood as 'truly improvisational' (Interview 2016).

> In school, I learnt jazz standards from the twenties and the chords that went with these standards. This is of course a beautiful tradition, but it does not have much to do with improvisation. In a way, it is not even that different from classical music, everyone learns certain conventions, the only difference is that in jazz these conventions are not written down on paper. I began to wonder what happens if you take away these rules (Ibid.).

According to Roe, it is problematic that improvisation is stuck in certain rules that are based on the standards of the twenties (Ibid.). He aims to reconsider the rules of the game of improvisation and critically questions if a practice that is to such an extent saturated with rules and habits can still be considered improvisation. Roe's doctoral research revolves around this realisation and through his artistic research practice he is critical about the paradigm of improvisation that is standardly taught to students in jazz music. Roe wonders how interaction with the public through digital technologies can help to break open the process of improvisation in live performances. With his jazz trio *Tin Men and the Telephone*, he examines ways to break with routines by introducing interactive multimedia that enable the public to actively influence the concert they are attending (see fig. 4.2). The public can via their smartphones decide what style the band should play in, design rhythm sections and leave voicemail messages on the basis of which the band can improvise songs. Roe problematises the status quo of improvisation and through his own creative

Figure 4.2: During a *Tin Men & the Telephone* concert the public is s directly engaged in the music via their smartphone.

practice, he develops new perspectives. He argues that his research is about being critical and reflective on the routinised ways of working in improvised music and that he wants to encourage experimenting with other possibilities. He operates within the context of improvised music and his research relates to problems that originate from the paradigm of improvisation in jazz.

Similarly, classical pianist Heloìsa Amaral is formulating problems that relate to her own creative process, but are also relevant for the broader culture of musical performance. Amaral reconsiders the expected position of the performer in classical musical performance. She claims that this role is stuck in traditions and habits. In her artistic practice, Amaral noticed that performers are not often expressing their attitudes to the music they are playing, except when it is "related to their technique" (Interview 2016). Through her research, Amaral aims to develop strategies to go beyond traditions. She wants to develop ways in which the performer can go further than just technically performing existing pieces (Ibid.).

> I was getting more and more interested in the idea that a performer could also explore the musical pieces he or she plays thematically or philosophically or theatrically. How can I as a performer explore the possibilities of my performance without necessarily changing the musical piece, but just by adding a layer, by not just taking for granted the way in which I perform the piece? (Ibid.).

Like Roe, Amaral looks at the paradigm in which her own artistic practice is embedded from a distance. A critique on the current position of the performer sets her artistic research in motion. Amaral describes that she hopes that her posing of this problem will make other musicians more aware of their own position: "I hope that they will ask themselves questions about how they do things and that this will make them look for more information, for new ways of dealing with listening and playing" (Interview). Importantly, she stresses that the solutions that she will develop in the form of innovative performances are in no way the basis for a new paradigm: "I am not giving you the new final version of Bach's *Goldberg Variations* or Schubert's *Sonata*" (Ibid.). She is not aiming to develop one solution. What is more important to her is to productively and continuously reconsider what she is doing in her performance practice.

Amaral pinpoints what is remarkable about the interest of artistic researchers to reconsider their own creative processes. It is not just because they are engaged in these processes that they are able to do artistic research on them. Instead, it is their ability to be highly reflective about where they are coming from and what they are doing that is significant. Because of this ability of reflection, they are able to look at their own practice from a distance, and develop an analytical account that goes further than just mapping and understanding their own practice. Baxandall argued that the 'problem-solver' in the perspective of the observer, is not always aware that he is solving problems — Picasso would not agree with Baxandall that he was formulating problems while painting (p.69). However, these artistic researchers might take up both the role of the problem-solver and the observer in their practices. On the one hand, they are practitioners who are formulating problems through their practices and consequently trying to work out these problems (Roe wants to broaden improvisation and tries to find ways to do so on stage). On the

other, they are also observers of the paradigm they are part of and researching the conventions and culture they are part of. Essential is therefore not only the fact that Roe and Amaral are solving problems about and within their creative processes, what is even more remarkable is that they take a distant look at the paradigm in which they are trained themselves. They use their artistic practice to experiment with and reflect on taken-for-granted ways of working.

4.2 The artistic as a tool: socio-political problems

In the first two practices discussed, the 'terms of the problems' and the 'cultures' of these problems were closely related to each other: the artistic researchers developed a critical reflection on the culture of their artistic practices. But what if the problems artistic researchers formulate in their doctoral research relate to cultures outside the artistic practice? What if artistic researchers commit their practice to working with social or political problems?

Visual artist Jonas Staal problematises the idea that art can be independent of politics. Instead, he argues that art is instrumental to politics. "Ideology", says Staal, "is form" (2016, n.p.). Art and architecture can create places in which new identities can be shaped and this is exactly what Staal is doing in his artistic research practice. An example of a project by Staal is the *New World Summit* (2012-ongoing). The *New World Summit* is an artwork in the form of an organisation: an artistic and political organisation.[20]

> Through art, architecture and design, I try to explore the concept of the parliament in new ways. I try to imagine new social and political infrastructures through my artistic practice. But I do not only want to imagine them, I also try to realise and use them (Interview 2016).

Until now, Staal has realised seven *New World Summit's,* alternative parliaments in which he invites organisations that "currently find themselves excluded from democracy".[21] In his artistic-political parliaments, Staal questions the conceptualisation and current reality of democracy. Through his artistic practice, Staal 'performs' parliaments and therefore shapes a new reality. His artworks are tools through which he both problematises political realities and simultaneously shapes a new reality as he *builds* actual parliaments (see fig. 4.3). The places Staal creates are not so much protests against the current political realities. Instead, they are places where new realities can be build. As a result, Staal's practice is extremely difficult to categorise: it has become impossible to point out where the art stops and the politics begin. His events, like *New World Summit*, as well as his written work, might as well be seen as artistic, political and academic of nature. For instance, the parliament in Rojava is an architectural design, as well as a new political arena and a place through which Staal develops knowledge about concepts like democracy and propaganda. The divide between the three is no longer visible, and more remarkably: no longer important. Through his artistic research practice, Staal merges the different

---

[20] Read more about the work here: http://newworldsummit.eu/

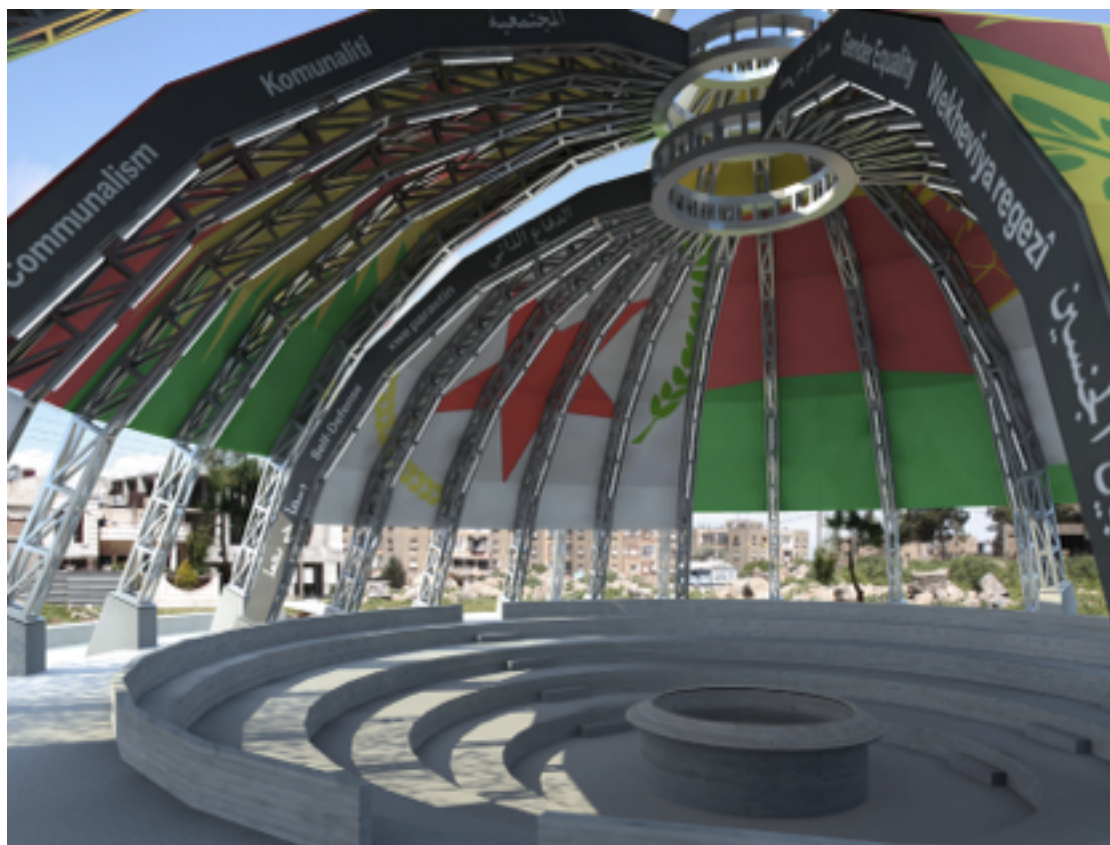[21] Retrieved from: http://newworldsummit.eu/about/

Figure 4.3: *New World Summit* (2015) in Rojava (Western Kurdistan in Syria).

cultures of politics, academia and art. He poses the problem that it is not clear anymore what the role and meaning of propaganda is in the twenty-first century, and aims to develop an understanding of the role of art in contemporary propaganda (Interview 2016). Through large artistic projects, Staal explores if art can also enable "progressive" or "emancipatory" propaganda (Ibid.).

Theatre- and filmmaker Jan Geers is also interested to find out what the socio-political impact of art is, but other than Staal, Geers focuses on social artistic work. 'Social artistic work' is a type of artistic work that is most familiar in Belgium and in which artists set up projects with amateur participants (for instance from minority groups, problem areas or mental healthcare) in order to engage these participants in group work.[22] In his PhD research, Geers creates a documentary about several social film and theatre projects that are either revolving around bringing neighbourhoods together or focusing on psychiatric patients. Geers argues that art and its potential social impact are not often enough brought together:

> I have the impression that the artistic world is too much focussed on itself, and is not concerned with the society it is embedded in. After I have been doing social artistic work for around ten years in my practice, I have the idea that the impact that artistic projects can have in social situations is very valuable and I would like to explore and formulate this impact (Interview 2016).

---

[22] See for instance: http://www.demos.be/programma-1/nog-een-subpagina-van-programma-1

Geers is not writing a dissertation on the impact of these problems, rather, his dissertation will have the form of a documentary that is not only about the social artistic work, but in itself is a project of social artistic work too. He problematises the way in which art is often separates from its social impact, but creates a documentary in which he is already working with this problem. Like in Staal's practice, Geers's artistic practice functions as a tool through which he has both formulated a problem and is working with this problem. Relating back to Baxandall, the terms of the problem Geers is working with are inextricably related to the cultures they are embedded in.

These artistic researchers also reflect on their practices just like the previous two artistic researchers discussed, but they work on problems that are embedded in different contexts: socio-political contexts. The problems they pose bring together specific socio-political cultures with artistic practices. Jonas Staal identifies his own work as "performing the world", and this might be what these two artistic researchers share: they problematise the assumed autonomy of the arts and instead aim to *use* the arts as a tool through which they can create situations in which they not only formulate socio-political problems, but at the same time already work with these problems. Usually, when we think of tools, we tend to think of pens, instruments or painting brushes. Yet, these artistic researchers show us that when relating to society and politics, the artistic in itself can function as a tool, a way of working to create an impact or reality.

4.3 Handling material: academic problems

The contexts we have seen until here were artistic and socio-political by nature, now we will have a look at how artistic research projects can relate to academic cultures. When he was writing an artist's novel himself, visual artist David Maroto soon discovered that there was a lack of critical discourse and contextualisation of the genre in art historical sources:

> I found out very quickly that this subject has not been studied before. I don't even use the word research. It hadn't been written about. […] There is not a lack of practice because artists have been doing it for a long time, but there has been a kind of critical ban (Interview 2016)

Through his artistic practice, he found a perspective that was lacking in academic discourse. The artist's novel has been a medium within the visual arts for decades, Maroto argues. He developed a bibliography that contains hundreds of artist's novels, but the genre had yet to be researched. Therefore he decided to start a PhD to research how and to which effect artists introduce traits of narrative literature in the visual arts. According to Maroto, the use of narratives in art is closely related to a redefinition of experience of visual arts (Interview 2016). In his artistic research, Maroto accompanies the process of making of a newly commissioned artist's novel, and he writes an artist's novel himself based on this process he is studying.

In a similar way, video artist Paula Albuquerque has been working with the webcam as artistic medium for almost fifteen years, but she noticed that the medium was not acknowledged as filmic medium in Film studies:

> [Webcams are] a very fast evolving medium, not only optically, not only culturally, not only in terms of pervasiveness, but also in terms of actual impact it has on urban planning. Its influence is very extensive and I just wanted to study the medium further because there was so many questions about what I was doing in my artistic practice that kept on bringing issues up (Interview 2016).

Just like Maroto, Albuquerque closely works with material (online accessible webcam footage in her case) in her artistic practice, and as she wanted to find out more about the webcam as filmic medium, she looked into existing literature in the field of Film studies, only to find out that the material she was working with had not been studied yet. Maroto and Albuquerque's curiosity to learn more about the material they are working with (narratives by visual artists and filmic material produced by open access webcams) helps them to develop a perspective that is missing in academic discourses on art. Key in this new perspective is the fact that the artists are handling materials. As Albuquerque describes: "Most of my evidence actually comes from the practical research online that I have been doing for fifteen years" (Interview).

In her doctoral research, visual artist Yvonne Dröge Wendel does not so much identify a problem which is unaddressed in academia. Rather, she is addressing a problem that is also on the research agenda in academic contexts. As we have seen in the Introduction, Dröge Wendel's artistic research focuses on the fact that there is no language to talk about the way things act and interrelate (Interview 2016). She explores the nature of human-object relations and addresses a problem that is also investigated by Science and Technology Studies scholars such as Bruno Latour and Peter-Paul Verbeek (cf. Latour 2005; Verbeek 2005). Notably, Verbeek is the supervisor of Dröge Wendel's PhD research. The artist's research is thus directly related to the academic discourse on human-object relations in STS. What is different is that she combines this academic context with the context of her artistic practice:

> You could read a book about sticks and how different places and environments around the world activate objects in multiple and unexpected ways, and you might or might not believe this. But when you actually *do* it, and not only *read* about it, you will experience that it is completely mind-blowing how a context can change an object. I thought that it was just wood, a natural material, but when you are in Botswana and all the other sticks are much more stick-like, your object suddenly seems to be an industrial product (Interview 2016).

In academic cultures, Dröge Wendel argues, it is not usual to be working *with* the material as part of the research practice. This is why an artist who does incorporate her making practice into the research can produce different contributions that are relevant for disciplines that are not in the first place interested in the artistic qualities of the artworks too. Instead, the artworks can

function as places through which the researchers can work *with* the material and can stage situations *through* this material.

Maroto, Albuquerque and Dröge Wendel are all working on problems of which the solutions may be relevant contributions to academic discourses. Thinking back of Baxandall, we could say that these artistic researchers formulate and reformulate the 'terms of their problems' through their materially embedded practices. It is because they are 'makers' who have an artistic practice, that they are able to construct problems that are informed by the processes of making. The artistic researchers are able to provide a solution in which different cultures are united, and an important element through which they bring together artistic and academic cultures seems to be the way in which they handle 'materials'.

4.4 Conclusions: learning from a problem-perspective

In this chapter, I ask what role problems play in the PhD projects of the artistic researchers. This problem-oriented approach was chosen in order to develop an understanding of the work they do in their doctoral research. Investigating the diverse practices, I identified different types of problems: creative problems, socio-political problems, academic problems. However, these are not 'categories' of any sorts, they are rather examples of contexts in which artistic research shapes problems. By studying these different contexts and the problems the artistic researchers work with, it is possible to identify important elements of their practices. Three things came to the fore in this first exploration of the work that is being done in doctoral artistic research.

First, the artistic researchers' practices are saturated with a mode of reflection towards the contexts they relate to in their research. For instance, Tony Roe does not only experiment with improvisation to further develop and improve his own concerts and creative processes, he is concerned with the paradigm of improvisation in jazz music and wants to re-examine routinised ways of thinking and playing within this field. Second, in relating to these wider contexts, the artistic practice that is embedded in their research can serve as a tool through which experiments can be staged or through which they can communicate and explore the terms of the problem they are trying to solve. Jonas Staal questions the role of propaganda in contemporary society and its relation to art. His artistic practice serves as a means to construct experiments and to explore possibilities of art to function as different types of propaganda. His art therewith is both a tool through which he can develop insights on the topic, and an instrument through which he reaches towards a diverse public. And third, while zooming in on the role of this artistic practice, I saw that it is the physical handling of material, the process of making, that enables several artistic researchers to formulate the initial problems they are solving in their practices. Because Yvonne Dröge Wendel makes artworks in which she physically puts objects in different contexts, she can see the influence of a context. This way her artistic practice results in a valuable contribution to academic fields in which human-object relations are being researched. The fact that the artistic researchers' practice is materially engaged thus opens up new perspectives on problems that are not usually handled 'artistically' by academics.

Perhaps all practices in this chapter could be understood as research *in* the arts as they are research practices with an artistic practice embedded in them. However, I aimed to go further than just this assumption. Using Baxandall's problem-oriented approach, we found that the artistic researchers are not only makers who are implicitly solving problems. Instead, they are at the same time 'observers' of themselves, as they reflect on the cultures in which their practices are embedded and are explicitly formulating and reformulating problems. Investigating these problems that artistic researchers formulate and handle in their practices has lead to three elements that somehow seem of importance in their practices: reflection, tools and materials.

Chapter 5 Ways of working: on makers, materials and tools

Reflection, tools and materials were found to be important elements in the artistic researchers' practices in the previous chapter. In this chapter, I want to understand how these different elements relate to each other by investigating what type of methods, ways of working, the artistic researchers employ and develop in practice. The term 'methods' is critically debated within the field of artistic research: the particularity of art and the need for autonomy in ways of working is often underlined (e.g. Boomgaard 2011; Slager 2012). In his essay "The Chimera of Method" (2011), art historian Jeroen Boomgaard for instance claims that if art needs to remain art in artistic research, there cannot be an a priori method (p.58). He proposes that in artistic research, different knowledge systems should be able to exist alongside each other and a plurality of methods could be implicitly formulated (pp.60-61). Henk Slager similarly argues that "unlike in established forms of research, the methodological trajectory of artistic research cannot be defined in a strict and clear-cut manner" (2012, p.30).

Both Boomgaard and Slager presuppose that academic researchers structure their research in clear-cut and strictly defined processes, while applying a strict set of rules. However, STS scholar John Law (2004) argues that the rigidity that is often associated with the word 'method' in academic research does not so much refer to "the standard research methods in themselves, but the normativities that are attached to them" (p.4). Currently, Law writes, the academic world has a bias against process and in favour of product. Methods, which are part of the process, are often rendered invisible in the outcome of research and can therefore easily be taken for granted. He argues that this bias against process has the result that the "practicalities of knowing are bracketed and treated as technique" and that a re-examination of methods in practice is needed to overcome this (p.152). Like Law, sociologists Cecilia Lury and Nina Wakeford (2012) argue for a renewed exploration of the "inventiveness" of methods. They stress that it needs to be acknowledged in academia that what emerges from the usage of a method can never be spelled out beforehand (p.7). Not only do we learn more about the practice of research by attending to the practicalities of methods without diminishing them as 'just' techniques, we are also led to issues of reflexivity and the realisation that our methods are in fact tools through which we *craft* our reality (Law 2004, pp.152-153).

In the case of artistic research the idea that methods *craft* a certain reality can be understood in two different ways. One the one hand, the artistic researchers craft a reality through their artistic practice in which 'actual things' are made: performances, artworks, films. On the other, these objects — when embedded in a research practice — can potentially function as methods through which the artistic researchers develop ideas and new understandings of elements of our everyday-lives, and therefore craft our reality. So, how do artistic researchers do their work concretely and how is 'making' embedded in their research practices? And importantly, what are we actually discussing when we think of 'making'? Anthropologist Tim Ingold notes that

people have the tendency to understand processes of making laterally, "as a transposition from image to objects" (2013, p.22).

> We are accustomed to think of making as a *project*. This is to start with an idea in mind, of what we want to achieve, and with a supply of the raw material needed to achieve it. And it is to finish at the moment when the material has taken on the intended form. At this point, we say, we have produced an *artefact* (Ingold 2013, p. 20).

This approach lays an emphasis on the form-generating: the idea that making processes start with an image in the mind of the maker that is projected onto materials and made into the anticipated outcome. Ingold argues against this lateral perspective and argues for reading making "longitudinally, as a confluence of forces and materials" (Ibid.). He wants to move beyond the focus on what John Law called "the bias of the product" and engage in studying processes of making as 'correspondences': "not the imposition of preconceived form on raw material substance, but the drawing out or bringing forth of potentials immanent in a world of becoming" (p.31). These correspondences, as Ingold calls them, are processes of "thinking in movement" (p.98). The making of an object is a combined effect of the correspondence between the maker, the tool and the material (pp.99-100).

Ingold sketches a diagram in which he illustrates this idea: the made object is not simply a direct translation of an idea in the mind of the maker (see fig. 5.1). Instead, he thinks of making as a process of growth: a process in which the maker has to work *with* materials, he has to "join forces" with them (p.21). Hence, the maker does not impose ideas on materials. Rather, he has to engage in an active dialogue with them. Even if the maker has a specific outcome in mind, it is not this idea that shapes the outcome, it is the engagement with materials that does (p.22).

Simply put, it is not merely the maker who has the power over the material: he has to cooperate with the material and try to structure this cooperation with the help of tools. Making processes are understood as triangles in which the maker, the tool and the material are equal. Ingold names a few examples of these making triangles: a cellist, his instrument and the sound; a potter, the wheel and the clay; or a flyer, a kite and the air (p.100) (see fig. 5.2). But what would we

Figure 5.1: Tim Ingold's diagram on the correspondence between maker and material.

find if we looked for correspondences in the practice of artistic research? What should we see as the materials in the practice of artistic research? Is this mainly the sound of the instruments, the fabric of sculptures and the sand on a construction ground, or perhaps something different? And how do artistic researchers employ tools?
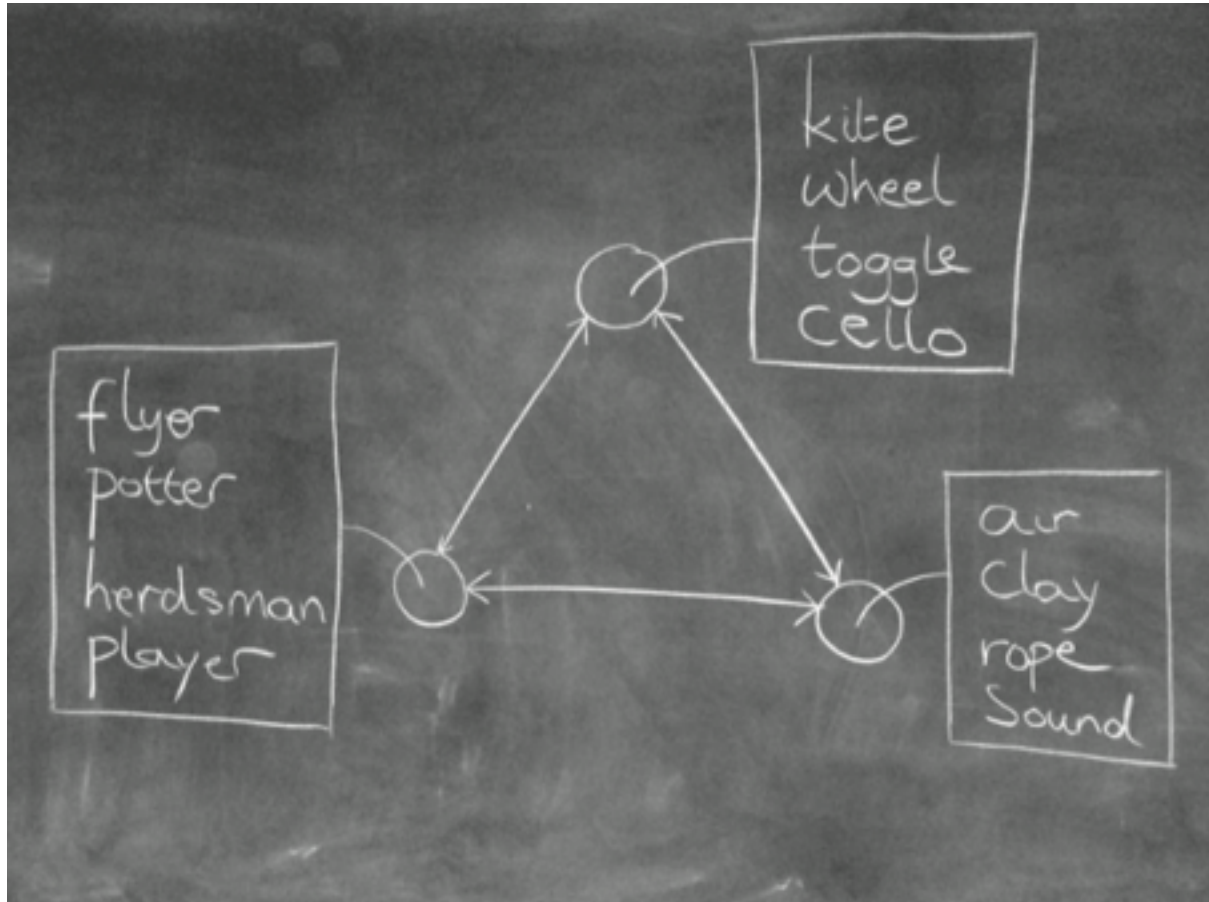

Figure 5.2: Ingold's examples of the triangles of maker, material and tool.

5.1 Engaging with multiple materials

Pianist Heloìsa Amaral recognises a certain ambiguity of the role of her artistic practice within her doctoral research: "Am I just playing a concert and then thinking about it, or am I actually shaping my practice through the reflections?" (Interview 2016). She wonders if the concert in itself can be a material that she is working with in her research. In her artistic research, Amaral questions the paradigm of performance, or "the cage of the performer", as she calls it herself (Ibid.). In order to explore this cage and its outside, Amaral wants to develop two performances. Through these performances she is then able to investigate different aspects of the role of the performer in music. First, we need to have a look at how Amaral develops these performances.

The first of the two performances that Amaral is developing is a performance of Bach's *Goldberg Variations* (1741)*.* In this performance, Amaral explores the "state of the art of the role of the performer" (Interview). The *Goldberg Variations*, Amaral explains, is performed and recorded so often that 'standard' versions of it have emerged. All these versions of the musical piece,

released records, are the *materials* Amaral works with in developing her performance. "I am practicing with the recordings, I can show you?" She picks up her computer and opens a couple of files in *Audacity*.[23] We hear Amaral who recorded herself practicing various versions of the *Goldberg Variations*. Every time she stops playing the piano for a moment, I hear that she is commenting on her own playing and what she was thinking of. The audio files in the computer programme remind me of my own interview transcripts: certain parts are highlighted and several codes are added in the margins of the programme.

> You see that I mark them when I notice when something sounds very different than another version, so I note that down. You hear that the other version is much faster and jumpier for instance. During the practicing, I am describing what I am doing and I am also just thinking. Here I thought about the fact that it was jumpier and then I said it. Afterwards I see if I do something with these thoughts and I code all the recordings (Ibid.).

All these versions of the *Goldberg Variations* are usually interpreted as 'finished' when people listen to them on a CD, but Amaral's active attitude towards them makes them into working
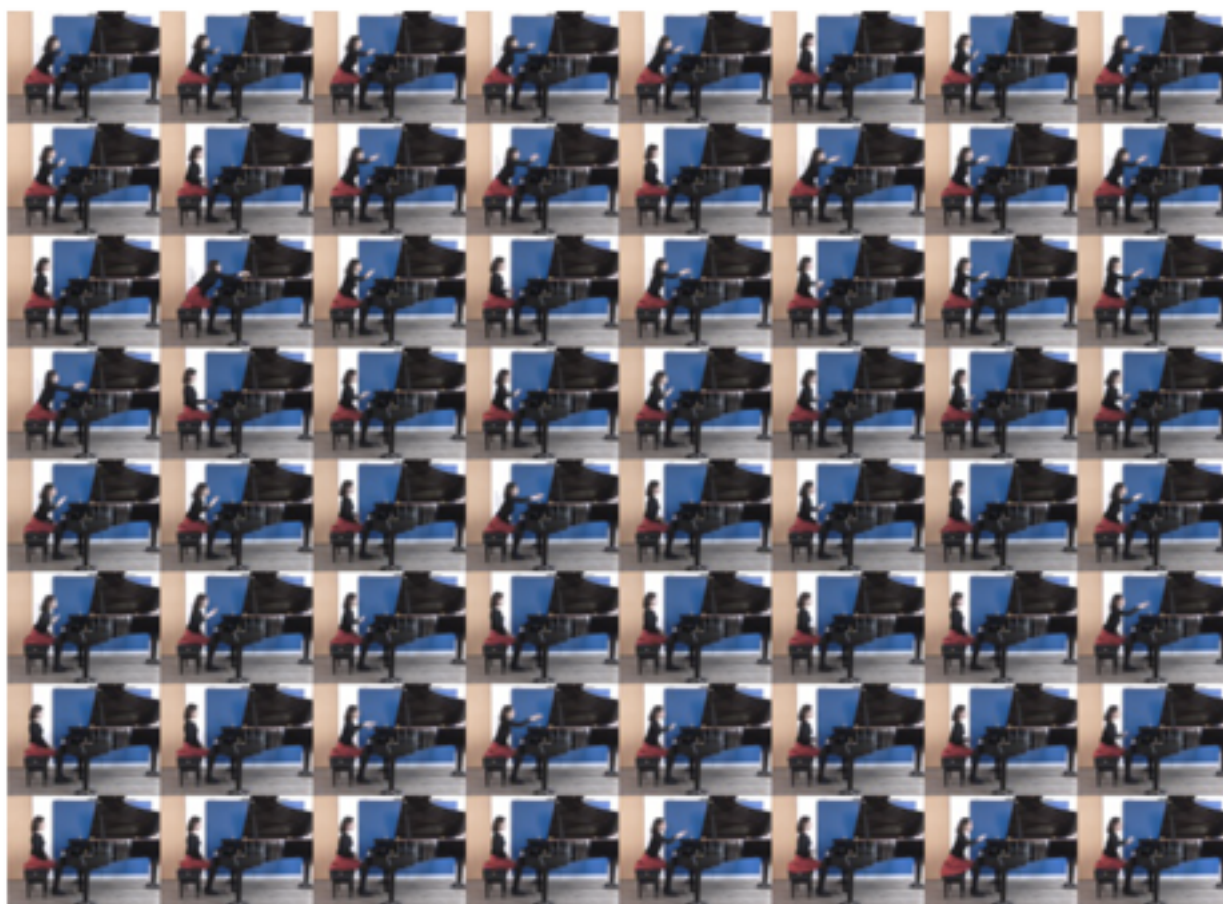

Figure 5.3: Heloìsa Amaral practicing the different versions of the *Goldberg Variations.*

---

[23] Audacity is a multi-track audio editor and recorder for Mac OS X and Windows that is popular among both amateur and professional musicians to edit their audial material.

materials to her. According to Ingold, materials are often wrongly understood as things that in themselves do not have any form (2012, p.17). He goes against this by noting that the answer to the question 'what are materials' is in fact a matter of perspective. He argues that each object is potentially a lump of material from a different perspective:

> Studies of the material culture of kitchens have generally concentrated on pots and pans, and spoons, to the virtual exclusion of the soup. The focus, in short, has been on objects rather than materials. Yet on second thoughts, this is not a division between what we find in the kitchen: objects here, materials there. It is rather a difference of perspective. Householders might think of pots and pans as objects, at least until they start to cook, but for the dealer in scrap metal, they are lumps of material (p.19).

From the perspective of Amaral, the 'finished' recordings are materials, as she tries to physically find out which underlying habits are present in the different recorded versions of the same musical piece. "I try to figure out what the performer is doing in her body and then I try to reproduce this and then check a video of her playing, to check if I am guessing right" (Interview 2016) (see fig. 5.3). The process in which she engages with the different versions of the piece is essential for understanding the way in which her practitioner's perspective plays a role in her research. Relating back to Ingold, we see in Amaral's practice the importance of her knowledge of the properties of the materials she works with: through her gestural and sensory engagement with music, she is able to handle the recordings in a different way than a non-musician would.

Violinist Ellie Nimeroski is more explicitly exploring the difference an artistic practitioner's perspective can make. Nimeroski wants to understand how the construction of a tool she uses every day as a musician, the violin bow, is of influence on her own practice: how does the bow work and how has its construction direct consequences for her own practice (see fig. 5.4)? The tension between the bow-maker's workshop and the musician's artistic practice is one that has existed for centuries, according to Nimeroski: "Musicians would come in and say: I need a bow that does this, or I have this new repertoire and it is different, so I need a new piece of equipment" (Interview 2016). Nimeroski aims to bring her perspective as violinist back into the workshop and wonders what can be revealed about the relation between the bow-maker and - user.

> This is the big question: what does my perspective of a violinist, not a wood worker, do? What can be revealed by my experience of actually using the bow? One kind of example that I have so far is one very mysterious part of bow making, it is called the 'cambering' of a bow. It is when you put wood into heat and it bends, so you take this part of the stick, you put it in the flame, you heat it and then you bend it. So this bend actually changes the sound of the bow. And people say that this bend is key to the way the bows will sound. So cambering is something that I have been learning how to do, of course with a crappy bow that I can learn it with. I actually burnt it a little bit, because it has to be hot, but not too hot. So, if you bend it in different ways and then you play it, it is actually a different instrument, but you didn't take of any wood or anything (Ibid.)

Figure 5.4: The tip of the bow that Nimeroski is learning to make in the workshop

Nimeroski compares her own perspective of the 'sounding' of a bow to the visual and manual development that happens in the woodworker's workshop. Her bringing together of these two perspectives might not only lead to insights in the differences between the two practices. Moreover, it will tell us something about how the bow cannot only be understood as a tool to produce sound, but also as a material in itself. Nimeroski performs historical research on bow-making practices, but her perspective as a musician enables her to also explore how audial and visual gestures can inform each other: "Somehow the gesture of the bow maker is in the bow, and the bow is also a gesture to make sound" (Ibid.).

Just like Amaral, Nimeroski seems to operate on more than one level: on the one hand she is learning about the sounding of a 'tool' that she uses in her artistic practice, but on the other, she is handling this same tool as a material because she is able to shift perspectives. Because of this shift of perspective, she is able to reflect on her usual artistic practice anew. Her artistic practice is therefore essential as her own familiarity with the tool from a different perspective enables her to productively compare this perspective to the perspective of the wood worker where the bow is not yet a tool, but rather a 'material' he is working with. Referring back to Ingold, we can see that in these artistic research practices what is conceived as 'material' is just a matter of perspective. Ingold noted that the cook can see the pot as a tool, whereas an ironworker would see this same pot as a material (2012, p.19). Similarly, a violinist would usually see the bow as a tool to produce sound, but from the perspective of her research practice Nimeroski perceives the bow as a material she has to correspond with.

The practices of the artistic researchers are more complex than Ingold's examples, as Amaral and Nimeroski's ways of working do not imply one perspective on what is conceived as material. Rather, they make use of different perspectives at once. Heloìsa Amaral for instance unites three perspectives in her artistic research practice. On a very basic musician's level, sound is a material for Amaral as she practices at her piano as part of her practice. Yet, at the same time, Amaral uses existing records as a material to understand different performing practices, but the performance she is developing through this practicing will be a material in itself as well. The performances are materials through which Amaral will be able to develop ideas about the current state of performance practices. Both Amaral and Nimeroski organise their practice in such a way that they are able to view their own artistic practices from various perspectives and thus handle multiple materials.

5.2 Tool-use and the dance of agency

However, according to Ingold, the maker and the material are always accompanied by a third player: the tool. Ingold argues that correspondences always exist of a dance of agency, a three-way relation that includes the maker, the material and the tool: "take away any one partner, and the performance will fail" (2012, p.99). This point is illustrated by the example of the kite: "Even in the air, a kite will not fly without a flyer; even with a flyer, the kite will only fly in the air; even if the flyer is out in the air, there will be no flying without a kite" (p.100). Tools are not merely something that facilitates the correspondence. Rather, they are an equal partner in the dance as they are strongly linked with both the technique of the maker, and with the properties of the material. Moreover, tool-use is "implicated with inward-directed action (thinking) and outward-directed action (doing): therefore tools are not only acting in the world, but they are a way of getting to know the world (Ingold 1993, p.432).

So for example, in her practice as a musician Heloìsa Amaral works with her piano as a tool, which enables her through her technique to orchestrate sounds. The dance of agency is thus between the pianist, the piano and the sound, and neither of them can be missed in this

construct. This already becomes more complex when looking at the artistic practice of filmmaker Paula Albuquerque. She works with open access webcam footage and her technique enables her to make this footage into a film. In this dance of agency, the maker and the material are clear: Albuquerque as technically skilled filmmaker, and the filmic material she accesses online. Her tool, then, can be seen as her computer and her editing software. So, the tool-use is strongly related to the maker's technical skill: when not played well, the piano will not enable the dance of agency, when not handled with technical skills, the webcam images remain just online registrations. But until now we have only thought of Amaral and Albuquerque as artists. What if we now look at them as artistic researchers?

In her research practice, Amaral works with recordings of her own performances in order to reflect on habits and ways of doing of contemporary performers. That she is conducting research does not mean that she does not play the piano anymore. Instead, she uses her practice to reflect on the broader paradigm of musical performers: "People always ask: are you going to stop playing the piano? But it is not that, it is just it takes a lot of old habits away, or we confirm some habits, but then we understand better where they come from" (Interview 2016). By structuring her sound-data, Amaral aims to get a grip on what she does in her artistic practice. "I want to be attentive to when I start doing something that is very typically 'pianistic', like I do this thing with my head, and then I force myself to think: okay, why am I doing that? I want to ask myself these questions" (Ibid.). Her artistic practice thus becomes a material she works with and her 'research method' — the coding and analysing of her recorded practicing — a tool she uses to structure this material. She is thus not simply documenting her artistic practice. Her artistic practice forms a material that is not a passive element of her research, but has agency as well: it shapes her research.

Similarly, Paula Albuquerque explains that in her artistic research she applies a more "scientific method" than in her artistic practice: "I learnt how I could approach the filmic material in a much more structured way and how to be able to isolate certain moments. You could say that I applied some sort of scientific method" (Interview 2016). Albuquerque uses her artistic practice to analyse the possibility for a new mode of filmmaking that is engaged with accessible and networked footage and she uses her own artistic practice as a material to explore this possibility and grasp the underlying philosophical implications of this (2016, pp.17-19).

> I was really studying the cinematic manifestations of the medium, so I am looking at this material and all of a sudden it starts behaving in a certain way and it starts pixelating. Then I really approached it in this very methodic way in which I collected this huge chunk of material and I isolated and cut all the moments in which the transmission was failing and it was kind of similar in effect (Ibid.).

She explains that she approaches her artistic making processes in a more analytical and structural way: "It is very rational and I call it scientific, because I am really using these methods of slicing and putting things together, and then analysing and finally creating a certain result" (Ibid.). The, what she calls, scientific method functions as a tool that helps her structure

her making process. The way of working in her artistic research practice that results from it is "less fluid" than the ways in which Albuquerque normally works in her artistic practice (Ibid.). Similar to Amaral, Albuquerque seems to approach her artistic practice from a reflexive distance in her artistic research practice: the artistic practice becomes a tool that she handles to structure her research and explore the broader possibilities of the webcam medium.

The 'dance of agency' within their artistic research practices is considerably different from the one within their artistic practices. The materials, the webcam footage and the sound, in their artistic research practice become tools through which they can develop an understanding of a broader issue. Their artistic practice thus becomes a tool that allows them to think and to conduct research. Notably, the correspondences that take place are highly reflective and do in fact combine making and thinking like Ingold proposed. The art and the research are inextricable parts of the same correspondence and thus mutually shape each other.

5.3 Conclusions: the importance of the correspondence

Looking at the artistic research practice as correspondence, we can see that the making is intertwined with the research the artistic researchers are conducting and has agency in their practice. Analysing the artistic researchers' everyday ways of working tells us something about the importance of the practitioner's familiarity with handling filmic, musical or other material. The making processes within artistic research practice are more complex than the examples Tim Ingold discusses in his book, as the practices do not only exist of art making. In fact, the artistic practice is part of a broader process in which the art making forms a tool through which something else can be studied: in the examples discussed either a filmic medium and its impact, or the paradigm of contemporary performance practice. Yet, viewing the ways of working of the artistic researchers as correspondences has helped to acknowledge that different elements within these practices have agency and thus shape the practice. Importantly, it helped me to realise that the artistic researcher does not start his research with a specific outcome in mind that he is aiming to create. Rather, ideas are shaped within the correspondence. It lead me to formulate two findings about the ways of working of artistic researchers.

Viewing the processes of working of the artistic researchers as correspondences stresses the mode of reflection that is of importance in their practices. Because they are technically engaged with their tools and materials on a basic level (they are a skilled pianist, violinist and filmmaker), they are able to shift perspectives and understand their own artistic practices from inside. From the perspective of the artistic research practice, the making processes form a material which shapes and influences how they conduct their research. As seen in the first part of this chapter, the artistic researchers continuously go back and forth between different perspectives on their materials. The second point ties in with this: the artistic practice then, in the context of the artistic research practice, functions as a tool or material, as a sort of method through which they can conduct their research. Their artistic practice helps them to structure and conduct their research. So, focusing on the methods, the ways of working, of the artistic

researchers has taught me something about the way in which the artistic practice is embedded in the artistic research practices. It is interwoven throughout the whole research and functions as a tool through which they can conduct their research, and through which the artistic researchers can potentially develop different outcomes.

Chapter 6 Situating artistic research: workshop, studio, laboratory

The practices and ways of working of the artistic researchers have to be situated somewhere, but there does not seem to be one type of clear-cut work environment that fits their practices. What type of work is done by the artistic researchers in order to situate their research? In his book on the craftsman, Richard Sennett situates the processes of making that we have discussed in the previous chapter in the workshop: "a productive space in which people deal face-to-face with issues of authority" (2008, p.54). With this definition, Sennett tries to avoid the romantic idea of the medieval workshop organised around a family. Rather than on social relations, the medieval workshop's hierarchy was largely dependent on skills as a legacy of command (pp.53-54). He tries to unpack the concept of originality, and touches upon several instances where the idea of an artist as solitary, unlocated genius still comes to the fore.

This romantic idea of the artist's studio that is the locus of the originality of the individual is criticised since the 1960s (Lippard & Chandler 1968; Davidts & Paice 2009; Jacob & Grabner 2010; Hoffman 2012; Coles 2012). Similarly, in music, the 'genius' was often thought to be located in the mind of the composer, who solitary and only in the company of his instrument creates masterpieces. This idea, too, is challenged by sociologists of art (DeNora 1995; Hennion 2003). Sociologist Antoine Hennion (2003) argues for a sociology of arts that focuses on mediation, rather than the genius-maker or the work in itself. Hennion for instance notes that colleague-sociologist Norbert Elias still builds on the idea of genius in his study on Mozart and that Elias' study is therefore caught up in paradoxes: "Elias (1993) is caught in a 'doublebind' when he speaks of Mozart as a 'socially unrecognised' genius — a paradoxical pleonasm, considering how much this 'unrecognition' is a central figure of the social production of 'genius'" (2003, p.89).

Today, art is rarely seen to be produced in a single spot, let alone in the mind of the maker, and the artistic research practice of each of my cases likewise extends to various locations. In the visual arts, this globalised situation of art practices is often called the 'post-studio condition', that was introduced by pioneering artists like Robert Smithson, Daniel Buren and John Baldessari (Davidts & Paice 2009, p.7).[24] Yet, although the idea of a 'post-studio' is often framed as a fundamental change of the studio, according to Lucy Lippard and John Chandler (1968) the idea embodies nothing but a functional change merely because of the different nature of the artworks (as cited in Davidts & Paice, p.8). Wouter Davidts and Kim Paice note that the historical use of the term 'studio' derived from the "gradual transformation of the early modern artist's workshop from a place of manual practice to one of intellectual labor", as it "embodied the gradual blurring of the distinction between artistic and academic activities" (p.9).

This blurred distinction between the artistic and the academic activities has recently lead to calling places in which arts are made 'laboratories' or 'art labs' at various universities and

---

[24] In his practice, Robert Smithson radically resituates, and even absents, the locus of art production (Tsai 2004); Daniel Buren wrote "The Function of the Studio", a manifesto for post-studio practice (1971/2001); John Baldessari famously taught a Post Studio class at CallArts in 1970 (Knight 2011).

museums all over the world.[25] Although these labs might be very different in nature, it is interesting that this analogy speaks to the imagination of so many people in the art world. Perhaps one of the first, and definitely one of the most fascinating comparisons between the artist's studio and the scientist's laboratory was drawn in the 1999 exhibition *Laboratorium,* that took place throughout Antwerp. For this exhibition, curators Hans Ulrich Obrist and Barbara Vanderlinden installed several 'laboratories' in the city that were open for the public (1999). The project was interdisciplinary and pushed the "boundaries between scientific and artistic research"[26], especially exploring the 'objects' and places of knowledge between the two from different perspectives (e.g. by Koolhaas 2001; Buren 2001; Bijker 2001; Latour 2001). Why is the laboratory considered to be a useful analogy and how can it illuminate the role locations play in artistic research? Philosopher Gabriele Gramelsberger argues that studies on the work environments of artists could be enriched by a perspective borrowed from laboratory studies, since art and science share two important notions: locality and stability (2010; 2013, p.103). In her articles, Gramelsberger focusses on visual arts practices, but similarly in music or other performing arts, it could be argued that the arts need to have certain 'production' localities too: not the least when it is performed. The stabilising moment of performative arts is of a shorter nature, perhaps each performance could be thought of as a moment of stabilisation.

   The workshop, studio and laboratory are three exemplary places in which artistic practices are imaged to take place. Instead of black boxing the situated-ness of art making, "appraising the [workplace] as an instrument, as a state of mind, as a site of attention, but primarily as 'a practiced place'" is an approach that will be taken to deconstruct the places in which artistic research is done (Jacob & Grabner 2010, p.5). The artistic researcher's workplace, whether it is called a workshop, a studio or a laboratory, remains a reference point for the emergence of practice and knowledge. Even Sennett in the end does not draw a strict line between art and craft and argues that they might be closer to each other than often assumed:

> Few Renaissance artists in fact worked in isolation. The craft workshop continued as the artist's studio, filled with assistants and apprentices, but the masters of these studios did indeed put a new value on the originality of the work done in them; originality was a value that was not celebrated by the rituals of medieval guilds. The contrast still informs our thinking: art seems to draw attention to work that is unique or at least distinctive, whereas craft names a more anonymous, collective, and continued practice. But we should be suspicious of this contrast. Originality is also a social label, and originals form peculiar bonds with other people. (2008, p.66)

In this chapter, I study the work environments of artistic researchers as sites of attention and take Sennet's lead in trying to be suspicious of the contrast between the different productive spaces. Instead of presupposing the locality of artistic research, I will use the three archetypical spaces

---

[25] See for instance the example of the BioArt Laboratory in Eindhoven http://bioartlab.com/, or the educative, interactive spaces of MoMa called 'ArtLabs': http://www.moma.org/learn/kids_families/labs#about.

[26] Retrieved from http://www.formerwest.org/ResearchLibrary/Laboratorium

as a means to question how artistic researchers in their practices make an effort to construct and combine types of laboratories, workshops and studios.

6.1 Art as location

The only place I visited that was located in a 'regular' complex for visual artist's studios during this project was not exactly what comes to mind when thinking of an artist's studio: it is not a working space in which artworks are made. Yvonne Dröge Wendel's studio is located in a studio complex in the middle of Amsterdam. The studio is relatively small, and when I arrive Dröge Wendel jokes that she got appointed the toilet of the building as her studio. Most prominent in the room is a large table with seven big chairs, and apart from some sketches on the walls, without knowing that it belonged to a visual artist, you would think the space was a regular meeting space. The room in this studio complex is just one location in which Dröge Wendel's practice is situated. Currently, she is using it mainly as a space to write and think, she says, pointing to a large stack of paper on the table.

Her interest is in the life of objects and her 'studio' is more or less created around each object she decides to put in an irregular situation. Instead of in one fixed environment, the location of Dröge Wendel's practice is anywhere her objects go. She describes that her practice is often wrongly understood as community art:

Figure 6.1: Lecture and intervention by Yvonne Dröge Wendel during Philosophy after Nature, Utrecht (2014).

> They called me a community artist, or said that I had a collaborative practice, but this drove me crazy. I had the feeling that I did work with people, but that these people in fact functioned as guinea pigs for testing the workings of my objects. I do not make my work to create fun situations for people. I want to see what happens. So, if I put a large ball in a situation, you should see it as if I throw a ball into a rat's cage (Interview 2016).

Dröge Wendel breaks with the convention to take the object for granted once it is 'made'. Her experiment only *starts* when the object meets its public. It is at this moment when both the aesthetics and the understanding of the object are shaped. She tries to create situations in which she can observe how human and object interact.

> What I often do when I have to give a lecture, is that I make sure all the chairs are already taken by objects, so that the people themselves have to stand up. Or I take a huge black ball and put this object in the public as well. Not only has it some practical consequences, as half of the public is not able to see the PowerPoint slides, it is especially fascinating what happens if you have such a thing in the room, I mean, this ball does not do any harm, but every time it slightly moves, people are totally freaking out about it (Interview) (see fig. 6.1).

This *Black Ball* (2000-2014) in itself, which is a three and a half meters in diameter air-filled latex ball covered in black felt, does not bear any specific meaning (see fig. 6.2 & 6.3).[27] It is the fact

Figure 6.2 & 6.3: Yvonne Dröge Wendel's *Black Ball* (2000-2014).

---

27 Portfolio sent to me by the artist (Y. Dröge Wendel, personal communication, May 14, 2016).

that it is open to interpretation and interaction that makes the object interesting to Dröge Wendel. The ball was 'exhibited' in various places: from Leeuwarden to Istanbul to Johannesburg. It is the ball itself that in all these cities initiates situations as it moves through the city: "The action is open to the participation of the people who come into contact with it. The plot develops accordingly, on the spur of the moment, depending upon the empathy and attitude of the co-storytellers. The potential of the black ball lies in the performative relationship between it and the public".[28]

Her artworks function for Dröge Wendel as productive situations, perhaps even as experiments as part of her research. Sennett argues that what each workshop has in common is that it is a place for knowledge transfer. The workshop is a moment of time "binding people tightly together" (2008, p.80). Dröge Wendel does so as well: she creates situations in which people collaborate with each other, but does so with a different aim. She does not necessarily aim for knowledge transfer. Rather, like we see clearly in the case of the *Black Ball* at the *Studium Generale* lecture, Dröge Wendel is interested in stirring up the routines of people and observe how they react to this disturbance. So, even though she does bind groups of people together for certain periods of time, her location is productive beyond this workshop-like construct. The situations are not the end results of artistic studio-practices, nor are they producing any concrete specific knowledge transferred as in the workshop. Instead, the situations function as experiments through which Dröge Wendel can further develop her research and language for human-object relations. In a way, she creates a laboratory that is used to materially stage the human object relations that she researches in her PhD. Although Dröge Wendel was the only artist who invited me to visit her in her 'studio', as it turns out, in her practice she constructs artworks that function as locations that bind people together like in a workshop, but with the aim to stage material experiments as in a laboratory.

6.2 App as location

When thinking of the practice of a musician, it is probably easier to imagine that it is exists in different localities such as spaces for practicing, recording studios, and on the stage. In the case of artistic researcher and jazz pianist Tony Roe, it is interesting to have a look at how the location on the stage relates to the process of preparation. Generally, the stage is seen as the place where the musician's work comes to an, at least temporary, final form: that of a concert. In Roe's practice, however, the stage takes up a double role. The concerts that Roe performs on stage are an outcome of his artistic process, but at the same time they are the moments in which he experiments.

> My research is really applied. Not just an idea, it is based on hundreds of concerts. And all these concerts are learning experiences. They are experiments as I always find things that could be worked out better (Interview 2016).

---

[28] Taken from the portfolio sent to me by the artist (Y. Dröge Wendel, personal communication, May 14, 2016).

Relating back to Sennett, in the workshop skills are important for structuring the working process and in Roe's practice the development of skills is encrypted in the way in which he uses both the stage and the practicing process. In his book, Sennett defines skill as trained practice, and illustrates this idea with the practice of architect Renzo Piano (2012, p.39). Piano describes a continuous circular process between 'studio' and 'reality' — the building ground in his own case: "You start sketching, then you do a drawing, then you make a model, and then you go to reality — you go to the site — and then you go back to drawing" (p.40). Something very similar can be recognised in the artistic research practice of Roe.

In his PhD, Roe is criticising the current paradigm of improvisational music, and wants to develop ways to break open routines of improvisation. He aims to do so by considering how to make jazz performances interactive: how can the public be directly influencing what happens on stage? He uses his band *Tin Men and the Telephone* as a means to experiment with this idea. In the design process for his concerts, Roe never prepares a 'final' concert. Instead, Roe sees his
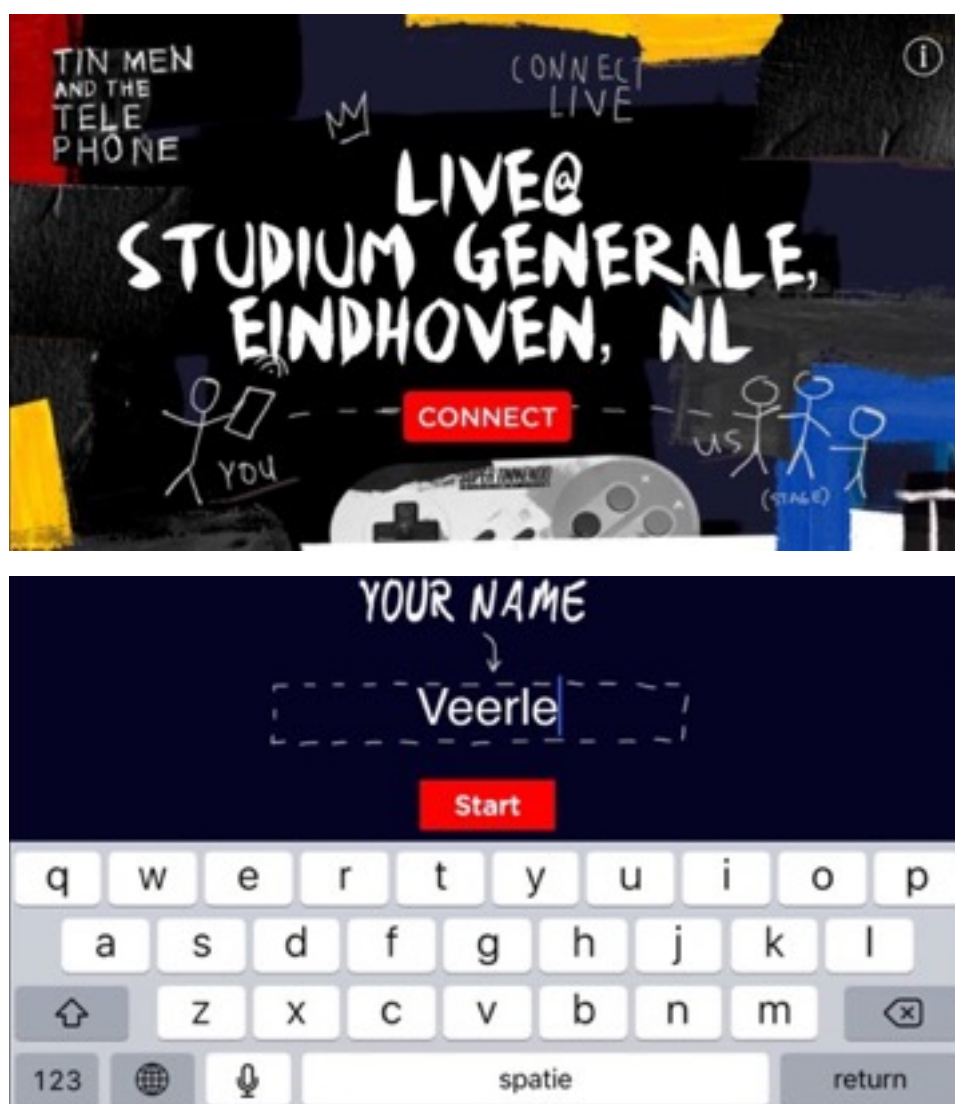

Figure 6.4: Screenshot of the *Tinmendo* app.

practice as going constantly back and forth between the drawing board and the stage. Roe understands it as a process in which he has ideas, he tests those ideas on stage, and then goes back to the design process. The practicing and design processes and the stage are therefore inextricably related to each together: "Each show we try to enhance something, always something" (Interview 2016). Roe's working spaces thus recall the specific role of skills that is also enclosed in the archetypical workshop. Like in a craftsman's workshop, Roe goes back and forth between the stage and the idea in a never-ending process of optimising what is crafted in the practice. However, Roe aims to go further than just optimising his concerts and playing practice. At the same time, this concert also becomes a laboratory as it is used to experiment with the broadening up of improvisation. Roe creates a laboratory in which, like in Dröge Wendel's practice, the public plays an important part as it is testing what Roe developed: the *Tinmendo* app (see fig. 6.4). An app that Roe develops as a way to enable the public at each concert to directly influence what happens on stage. Through this app, the public can for instance vote for the style in which the musicians should play and design rhythm sections for the band to use. The
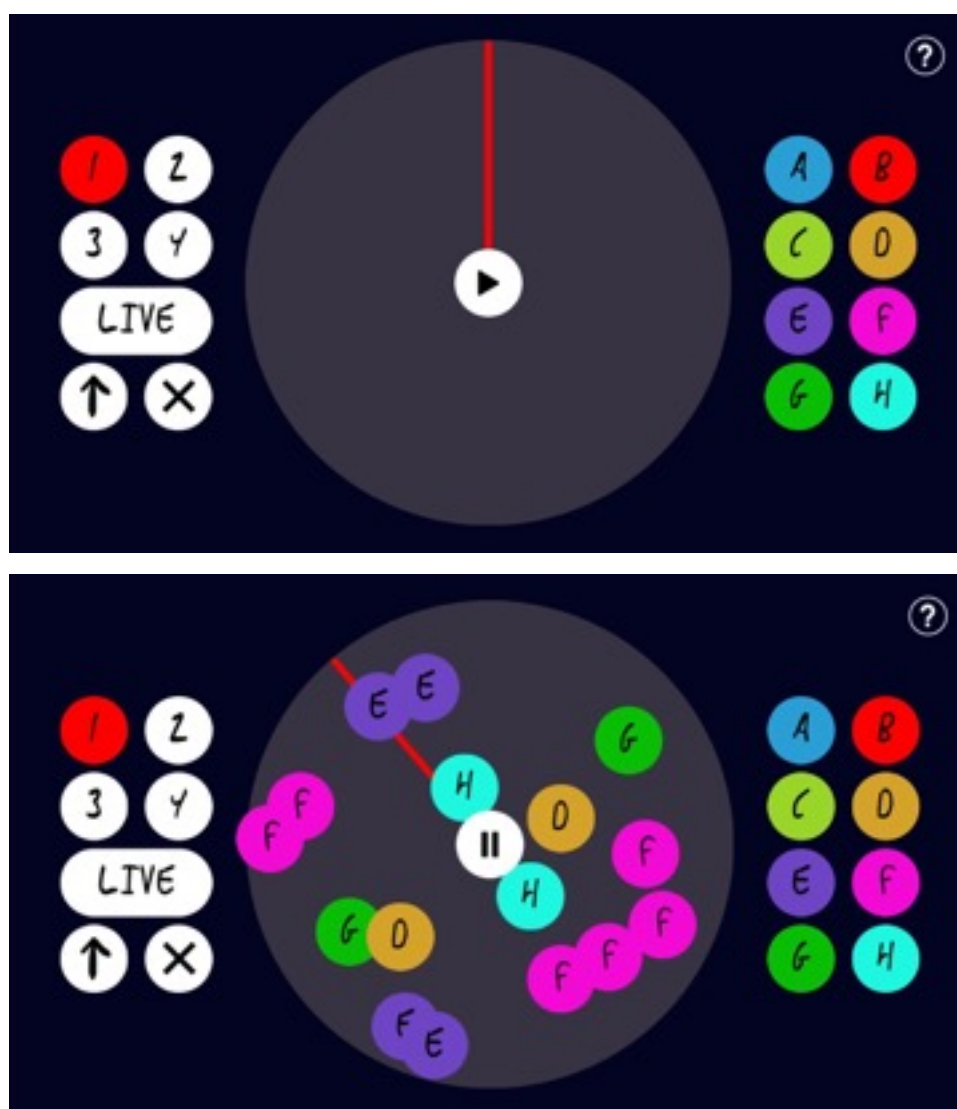

Figure 6.5: The rhythm-interface for the public in the *Tinmendo* app.

app renders it possible for Roe to experiment with the impact of and communication through digital interfaces:

> I want to develop an interface with which the public can make melodies and rhythms in a rather abstract way. It is important to me that this happens in a way that is not the norm: I do not want a picture of a keyboard that they can play on their smartphone, because then you always end up getting the same kind of things. These standard dance-like beats are inscribed in this type of technological interface and that is what I absolutely want to avoid. I want to develop an interface in which the technology does not dictate you to make certain types of music (Ibid.) (see fig. 6.5).

With the app, Roe constructs a laboratory that enables him to stage experiments on interaction and improvisation in music, but at the same time the app might also be seen as a 'workshop' through which the public and the jazz trio come to a collaborative result: an interactive concert. Roe's practice is located on the stage and in the form of an app during each concert, but these locations take different shapes at the same time: they are both a temporarily stabilised outcome of a process, and an experiment that forms a new starting point within that same process.

6.3 Map as location

Another example of an artistic research 'studio' I visited was the one of architect and *Dear Hunter* Marlies Vermeulen. For their project *Dear Euregio*, Vermeulen, her partner and architect Remy

Figure 6.6: Marlies Vermeulen, Remy Kroese and Peer in their *Dear Euregio* container.

Kroese and dog Peer (together *Dear Hunter*) travel through the Euregio Meuse-Rhine in a small container for two years (see fig. 6.6).[29] Each three months, their house and work moves to a new city. Next to their own container, they have another container (the Euregihotel) in which guests can stay. When I stayed in the Euregihotel for two nights, the duo was located the Heerlen. Strictly speaking, Vermeulen's workplace at that moment was a temporary office space, called the Jachthuis (which means as much as the 'hunting box'), in the middle of the centre of Heerlen. Across the street, two small containers form the rest of the working spaces: one container for Vermeulen and Kroese, and one for guests like myself. When I enter the 'Jachthuis', the first thing I see is a large hand-drawn map of the city of Heerlen: some spots of the map already filled up, some still empty. And next to this map a table full of sketches, quick notes and leaflets about the city, presumably acquired at the local tourist office (see fig. 6.7).

Vermeulen's 'studio', however, the place in which she makes her drawings, is not restricted to these indoors spaces. In fact, I realise when we walk their dog Peer after dinner, it is really the city in which she is residing that is her working space. Her drawing, the map-making, is fully dependent on the city, its dynamics, and its people. The subjectivity of space, how it is used, is a focus in Vermeulen's practice: "by collecting individual spatial habits through drawing,
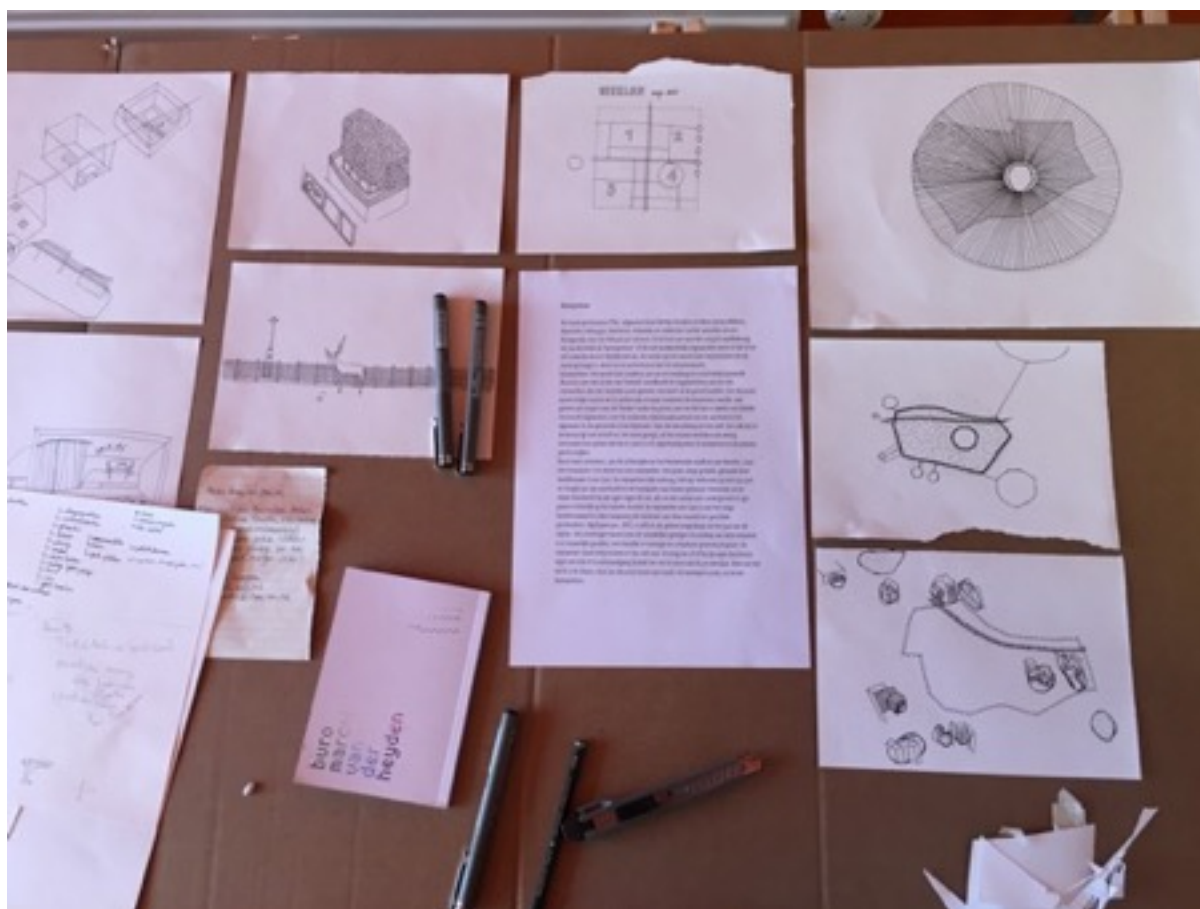

Figure 6.7: Sketches, notes and ideas in the Jachthuis of *Dear Hunter.*

---

[29] Read more about the project www.deareuregio.eu

personal values are raised above the level of the individual with the aim to integrate those collective values within the further development of that space as an extra parameter to design with".[30] Each city in which their container is located at some point is thus used as a research environment, a studio, in which Vermeulen collects subjective experiences from her surroundings. Her drawings are an element through which she shapes her practice, like she notes herself: "In the end we could write the book without my drawings in it, but I just need the drawings in the process" (Ibid.). What she experiences within this environment, she notes down in the form of drawings:

> At first I just draw as much as possible without any filter. I just absorb what I see and hear and then I draw it. Bit by bit I fill in the big map, but at this point I do not know yet what it is that I am drawing. It is only after a month or so that I go back to my own drawing and try to read it. That is the first time the drawings turn into a map, something that contains information (Interview 2016) (see fig. 6.8)

When the drawings turn into a map, as Vermeulen describes it, a new situation is created. From this moment onwards, the map is no longer just a documentation of the workspace, the city as the studio. Rather, the map is something explicit: it is a place around which people can gather and relate to what the map tells. Via the map, Vermeulen constructs a certain understanding of

Figure 6.8: The map of Heerlen by Vermeulen in progress.

---

[30] Retrieved from www.marliesvermeulen.be

the place she has been exploring anthropologically. She explains that the maps are never encountered as an 'artwork' or even as "a thing in itself": "when I show the maps, it is never about the quality of the drawing, or the quality of the object" (Ibid.). Instead, the maps, when encountered by a public, are always provoking discussion about the view of the city it constructs. The map effectuates a discussion about the perspective on the city that is constructed within it. It functions as a laboratory in that it 'tests' — experiments with — a certain perspective. In its meeting with the public, when people gather around it, a situation is created in which the city that Vermeulen is researching can be discussed in new ways.

6.4: Conclusions: constructing productive situations

The artistic researchers' work environments take different shapes: from small studios, Studium Generale lectures, concert venues, containers, to a city in the Euregio. In the three practices discussed in this chapter, the artistic researchers make an effort to produce places in which their artistic practice could serve as a productive situation for their artistic research. Throughout this chapter, the work the artistic researchers do in order to produce these productive places has been understood in terms of three archetypical work environments: the workshop, studio and laboratory. The craftsman's workshop illustrates the importance of skills in art making environments, the studio embodies the idea that art needs a place to be made, and the laboratory situates knowledge practices and allows one to stage experiments. All of these exemplary work environments represent certain conventions, but in the practices of the artistic researchers these conventions are mixed up. We have seen that the stage in Tony Roe's practice functions as a place that, like a workshop, allows him to develop his own skills and concerts, but at the same time this stage forms a laboratory in which Roe can perform experiments. Yvonne Dröge Wendel, too, combines different elements of the archetypes in her artworks. These artworks are situations that on the one hand can be perceived as workshop-like constructs: the artwork is only shaped and interpreted by the combined effort of the public that interacts with it. However, Dröge Wendel also uses her artworks as laboratories in her research: it is through the situations that her artworks create that she is able to observe and analyse human-object relations. Vermeulen's work environment is not limited to her container, her 'studio' the place where she creates her art is the city she resides in. But the map she ultimately makes in this city, the expanded studio environment, functions as a productive situation in itself as well. The map itself becomes a place through which publics can discuss the city in new ways.

They are not consciously thinking of their work environment as an academic laboratory, craftman's workshop or the artistic studio. Instead, what we came to see by using these places as points of reference, is that the artistic researchers make an effort to develop situations within their practice that are productive in more than one way. Notably, the artistic researchers themselves do not draw a line between where their locations are aesthetic of nature and where they are epistemic. Rather, they produce work environments that can be both. What might be a situation where artistic practices come to an end— on the stage during a concert or when the

artwork meets the public — can, at the same time, function as a productive situation within the artistic research practice as experiment through which something can be learnt. The artistic researchers thus actively *produce* locations through which they can situate and develop their research further.

Chapter 7 Evaluating artistic research: artistic and academic outcomes

The artistic researchers not only work in different locations, in their practices they also *produce* places. Concerts, artworks and drawings function as places that are not the endpoint of their artistic research processes, but rather a created location. Through these localities the artistic researchers can engage in a relation with their public which potentially results in outcomes. As became clear in the beginning of this thesis, the status of these outcomes forms a thorny issue in the institutional debate because artistic researchers have to relate to two different communities at once: their work has to be evaluated according to academic as well as artistic criteria. Henk Borgdorff summarises the situation that artistic researchers have to deal with: "The context in which artistic research takes place is formed both by the art world and by academic discourse; the relevance of the subjects and the validity of the outcomes are weighed in the light of both those contexts" (2010a, p.47). On the one hand, the artistic researchers are expected to produce artworks, performances, and other artistic objects that are considered as outcomes that relate to the art world, on the other hand, a written, scholarly and epistemic outcome is expected by the academic community (p.46).

Throughout this thesis, we have seen that when we study their practices, it is not the case that artistic researchers have a research process and an artistic process. Rather, the work the artistic researchers do is often embedded in several communities and locations at once: their work relates to general art audiences, 'art worlds' (such as art critique), academic communities and sometimes to a general public discourse on social or political issues. We have seen, however, that they do not necessarily create different things for these publics. Thinking for instance of Jonas Staal's *New World Summit* parliaments, it becomes clear that he creates 'objects' that are productive from a socio-political viewpoint because they create new political realities, from an academic perspective because they enable Staal to research how art and propaganda relate to each other in contemporary society, and from an artistic perspective because he creates architectures and objects, that are exhibited in art settings, e.g at Art Brussels and Basis voor Actuele Kunst (BAK), Utrecht. In their practices, the artistic researchers create objects that can be 'translated' for and made productive in different communities.

In this chapter, I will focus on the work that artistic researchers do to produce hybrid outcomes that can be assessed and evaluated in different contexts. How to conceptualise these hybrid outcomes and the ways in which they are evaluated in different communities? In their article 'Institutional Ecology, 'Translations' and Boundary Objects' (1989), sociologists of science Susan Leigh Star and James Griesemer are interested in "problems of coherence and cooperation in science" (p.391). They investigate how in the rise of a natural history research museum the social worlds of popular culture and science can productively go together (p.392). Because new objects in the museum (species, field notes, maps) mean different things in the worlds of science and popular culture, Star and Griesemer argue, the actors need to engage in "substantial labour" in order to translate, negotiate and debate the meaning of these objects (pp.

388-389). Following this insight, we can ask what "labour" actors in the field of artistic research must do in order to translate the outcomes of their research practice to the different communities of art and academia. Star and Griesemer call the objects that can be translated to different social worlds "boundary objects":

> [A boundary object] is an analytic concept of those scientific objects which both inhabit several intersecting social worlds […] *and* satisfy the informational requirements of each of them. Boundary objects are objects which are both plastic enough to adapt to local needs and the constraints of the several parties employing them, yet robust enough to maintain a common identity across sites. They are weakly structured in common use, and become strongly structures in individual use. These objects may be abstract or concrete (p.393).

Keeping the idea of the boundary object in mind, I will ask what work the artistic researchers do in order to make their work assessable as art or knowledge in the respective communities of art and academia. In order to investigate this, I will first focus on the viewpoint of the art worlds that the artistic researchers present their work to and investigate how in artistic contexts, artists have been increasingly creating hybrid outcomes that can relate to different communities at once since the 1960s. I will subsequently shift my attention to the academic world in which the artistic researchers have to necessarily get their work accepted as well.

7.1 Art as outcome: dealing with art publics

Although artworks are often assumed to be autonomous objects, the awareness of the role of the public and the question 'for whom am I making this?' has become increasingly important in the art world since the second half of the twentieth century (Peters 2013, p.3). Several artistic practices emerged that were consciously concerned with the role of the public in art, ranging from Process art, Community based art, Conceptual art to Minimal art (Peters 2013, p.16).[31] The Minimal artworks that emerged in the 1960s explored the relation between the artwork and the bodies and space surrounding it (Battcock 1968; Meyer 2005, p.30). Before this time, the artwork was often understood as a self-contained 'pure' object, as was argued by artist and scholar Brian O'Doherty (1999;1976): "Each picture was seen as a self-contained entity, totally isolated from its slum-close neighbour by a heavy frame around and a complete perspective within" (p.16). The move beyond this idea of a self-contained entity enables one to investigate how the artwork relates to the context that surrounds it, a context that includes both the location and and the public (pp.22-24).

According to O'Doherty, artists are increasingly concerned with how their work becomes accepted by publics of visitors and art critics. Through their artworks, artists intended to activate interactions between public, space and artwork. The artworks are thus not autonomous and self-contained objects. Rather, like boundary objects, they are "sit[ting] in the middle of a group of

---

[31] Later, in the 80s and 90s this idea was taken even further: art practices in which the public is not only steered and imagined by the artist, but the public has the task to shape the art are captured under the term 'relational aesthetics' . In these practices the 'art', the outcome, is the social relation that emerges on the site (Bourriaud 1998).

actors with divergent viewpoints" (Star 1990, p.46). Relating this to the practices of artistic researchers, I ask if the artworks that artistic researchers make in their practices can also be seen as boundary objects..

The performances of Jeremiah Day aim to activate discussion among members of his public and create a relation between them and their spatial surroundings. As Day explains: "My work in general has to do with places and stories. I am trying to come up with an embodied form of description. So not to refer to things through ideas, but through concrete things [and movements]".[32] Day's performances point outwards: his physical performances are not about his body. Instead, he uses his body to question the site and historical, political contexts in which the performance takes place. In a performance with *Homemade Empire* of Day at the jazz venue *Paradox* in Tilburg, Day not only made clear how we are used to take the script of a concert hall for granted — artist on stage, public looks at this stage — by letting part of the public sit on stage and perform both on and off stage, but he also illuminated the more abstract notion of space. As I wrote in my field notes after attending this performance:

Figure 7.1: Jeremiah Day performing at the Paradox, Tilburg.

---

[32] Retrieved from https://vimeo.com/104796933 around 2:05 minutes. This video also gives an idea of the type of performance that Day makes.

> Day starts to talk about Hannah Arendt and explains how she wrote about the structure and development of places and of cultures. "We cannot see these things, but they are there." Day keeps repeating flowing gestures. "In our minds there is no space for imagining space", he says. Only now, it becomes clear to me that his movements, weird and abstract, on and off stage, actually address the physical space, here, in the *Paradox*. Day shows us to what extent we struggle to imagine space. The artist takes chairs and lays underneath them, holds them up in the air and puts them in different places. We can imagine a chair, that is no problem at all, we can even imagine a unicorn easier than we can imagine space, Day says in fragmented sentences while he keeps moving around (see fig. 7.1).

On the one hand, Day's performances are artworks that directly relate to the public experiencing them. But on the other, the performance is also the starting point for conversations on social and political questions. The material he works with is the material context in itself: the performance is entirely constructed through its spatial surroundings and the bodies of the public within these surroundings. Creating the work, and the topics he discusses in these works, the public is an essential element in Day's PhD research (Interview 2016). Day's performances are the 'labour' through which he brings together art publics and a 'general' discourse on the concept of public space. The performances in themselves might be considered immaterial boundary objects that can either be perceived as art performances, or as starting points for public discussions depending on which public's viewpoint you take.

The plays and films that director Jan Geers makes are also relating to several publics at once, but in a different way than in the practice of Jeremiah Day. Geers makes productions with specific social groups, varying from psychiatrical patients to inhabitants of specific neighbourhoods. His artistic outcomes are not only *about* these contexts and people, they are constructed *by* them. In the process of making his work, Geers works with groups of actors that would otherwise perhaps not care about art. In a direct manner, Geers' artistic outcomes are to a large extent dependent on their local context in that his actors are 'normal people', amateurs that happened to be living in a neighbourhood or healthcare institution Geers is collaborating with. Other than most other artistic researchers studied in this thesis, Geers only produces *one* outcome instead of a combination of artwork and text:

> My artistic research will result in an internet documentary. I follow twenty-four participants of artistic social work projects and follow them for three years to research the impact this social work has had on them. So there will be an enormous amount of video content, and I want to create a format that is accessible for many viewers. I want to present my outcome as if it is an installation in which you can step in where and whenever you want. I do not write a book, not a dissertation, I make this. Something very concrete, with the resources that I am familiar with (Interview 2016).

The fact that Geers only creates a documentary does not mean that he just relates to one context. His outcome, the documentary, needs to be assessable and productive for different publics: "I want that the documentary makes clear to policy makers, the ministry and social scientists what the impact of this kind of work is, ideally, the film would be a concrete point of

reference for these publics", but Geers also notes that "it can also be relevant for art publics, for art education: how can this type of projects be made and organised? What artistic strategies are involved?"(Ibid.). The outcome of Geers' artistic research practice will thus be an object that can be assessed in different communities: the documentary needs to be an object that is not 'just' artistic. Geers aims for an outcome that, like Star and Griesemer's boundary object, can be understood from more than one viewpoint at the same time.

7.2 Writing as outcome: meeting academic criteria

The practice of Jan Geers forms an exception to the rule: third cycle artistic researchers are usually expected to develop an artistic as well as an academic outcome. Even though the artistic outcomes, like in the practices of Geers and Day, are hybrid and can potentially relate to different publics at the same time, artistic research at PhD level has to often conform to rather strict academic criteria. When I asked the artistic researchers whether they were consciously thinking about the publics they wanted to reach with their artistic research project, they often referred to the autonomy of the artistic outcome and assumed that academic publics would perhaps not have the capability to evaluate their artworks differently than any other public. Pianist Heloìsa Amaral: "It is not like you can say 'I am playing for scientists', because you actually are performing for more people" (Interview 2016). The performances are not just to be understood by an academic public, argues Amaral. They may be different from the performer's perspective, but the public should not have to read her dissertation to be able to understand her work (Ibid.). Similarly, video artist Paula Albuquerque argues that she thinks that "the artwork is not made for university types", she stresses the autonomy of both outcomes in her practice: "you don't want to have to defend your artwork through the dissertation that you are writing, because it then comes too close to each other and it is not a productive dialogue anymore" (Interview 2016). The artists point towards problems that have to do with the 'translation' of their artistic work to different communities and audiences. Importantly, they underline the 'autonomy' of their artistic practice: they do not want to instrumentalise their art as an illustration to their research. Star and Griesemer note that "different social worlds maintained a good deal of autonomy in parallel work situations" (1989, p.404). How to create a 'productive dialogue' between the two outcomes — and therefore between the two social worlds of art and academia — while maintaining autonomy, is an issue that has been extensively discussed in the debate on artistic research.

Katy Macleod and Lin Holdridge note that already since the early 1990s the tension between making and writing has been an issue in the artistic research field: "What is the relationship between an artwork and a written submission? What kind of written submission is appropriate?" (2006, p.2). This question has not been answered. That there is still the need to discuss the role of writing in artistic research is illustrated by the fact that the title and topic of this year's annual conference of the *Society for Artistic Research* was 'Writing'.[33] In the program

---

[33] The Society for Artistic Research is a non-profit organisation that facilitates encounters in the community of artistic research. In this regard they organise a conference every year. For more information about this year's conference, see: http://www.sarconference2016.net/rc/index.html

of the conference, writing is presented as a challenging and much debated topic, because the relation to writing is often "felt to be one of friction" (SAR Conference, 2016). Part of this friction is caused by the fact academic communities expect that this writing takes the form of peer-reviewed articles, dissertations and conference papers written in an academic language (Schwab 2011, p.1). Art historian Johan Pas also sees a link between academia's expectations and the writing in artistic research: "Today we know perfectly well that artists too work with facts and that they generate knowledge, while scientists in turn are not afraid any more of subjectivity, creativity and fuzziness. Yet, it still seems as if art can only be taken seriously by academics when it has a textual or verbal translation" (2007, n.p.).
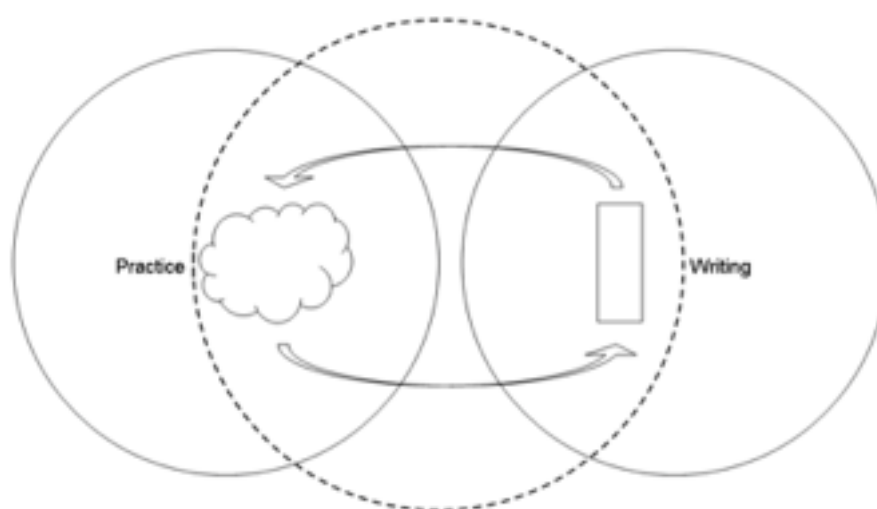

Figure 7.2: Schwab illustrates his idea that artistic research practice incorporates both practice and writing.

The textual component of artistic research is often expected to be an 'academic translation' of an artistic practice. Michael Schwab argues that it is remarkable that "artistic practice does not consider itself a form of writing in spite of conceptual art and the sustained popularity of artists' books and other, alternative, forms of publication and exhibition" (2011, p.1). Schwab wants to critically question the status of writing and does so by comparing the situatedness of knowledge in both art and science (2011, 2010). He argues that the traditional model of art is built around an "often diffuse and unidentified practice, in the studio and extended into exhibition making or performance", while writing is done by someone who is removed from the artistic practice (2011, p.1).[34] Artistic research, according to Schwab, takes place within the dotted line in the diagram (see figure 7.2), and is thus a practice in which "both practice and writing co-originate, and that it is only after the fact that the two worlds of art and criticism emerge" (p.2). Schwab argues against the idea that art and research are different parts of the same process that are instrumental to each other. Rather, he thinks that art and writing originate

---

[34] In the discussed example of Robert Morris, we can already see that Schwab's understanding of artistic practices is very conventional. Ever since the 1960s, artists' practices are often not 'unidentified'.

in the same practice and should somehow be brought closer together in the outcomes of artistic research (2010, p.168).

Schwab then goes on to argue for the need of a framework in which art practice and academic writing can meet. According to him, the *Journal for Artistic Research* (*JAR*) provides artistic researchers with the place to productively bring together practice and writing. *JAR* is an online, peer-reviewed, open-access periodical. Its mission is "to display and document work in a manner that respects the artist's modes of presentation while fulfilling the expectations of scholarly dissemination, and to re-negotiate the relationship of art to academia, and the role and function of research in artistic practice" (Borgdorff 2012, p.224). Through the online platform of the 'Research Catalogue' (RC), artists are able to present and expose their art as research (p. 231).[35] According to Henk Borgdorff, "what first belonged to the art world […] is transformed [by *JAR*] in the context of academic discourse into a conveyor of knowledge and understanding", "this makes artworks into 'boundary objects" (pp.223-224).

Heloìsa Amaral, however, argues that presenting her artistic practice through the RC actually only enables her to present it to readers of *JAR*, but the platform is also restricting: "the problem is that you, when you are going to present something in another journal that does not work with this format of the RC, you cannot use the same type of text, because the texts you present in the RC rely a lot on the multi-media around it" (Interview 2016). Her comment is remarkable because while Schwab argues that "it is important to us to look closely at how each individual researcher tackles the challenge and writes as part of his research project", the RC, that Schwab proposes as a solution, limits these possibilities technically right away because it imposes a specific way of presenting artistic research: as text surrounded by multi-media (2011, pp.4-7).

In the practice of Jonas Staal the lines between academic and artistic writing have disappeared completely. Writing is part of Staal's artistic practice, but unlike in the case of Heloìsa Amaral and her texts in *JAR*, Staal's written work is not affected by the borders between artistic practice and academic evaluation criteria. Rather, Staal's writings seem to travel between contexts of art, academia and politics. An example of a work of Staal in which writing and art are merged is the book *Closed Architecture* (2011). In this book Staal presents the visualisation of the the prison model that Dutch rightwing politician Fleur Agema designed. According to Stall, her ideology is unmistakably present in the ideas that she once developed during her study Architecture. The closed architecture model Agema proposed, was a very simple one, Staal argues. It is a prison model, he thinks, that expands from dark to light, with buildings that represent the phase in which the prisoner is at that moment. The first phase, for instance, is the bunker: a cell in full isolation in the dark. Staals finds it interesting that she proposes to leave behind the idea of imprisonment measured in years. Instead of the idea that you murder someone and are sentenced to fifteen years of imprisonment, you are simply put in phase one until you are disciplined enough to go to the second phase of imprisonment. This "game-like logic" has as a

---

[35] See: https://www.researchcatalogue.net/portal

consequence that "the ideological objects of the prison are imposed on oneself", says Staal.[36] The research Staal did on Agema's ideas resulted in a book that was published and subsequently formed the basis for a two day conference. Artists, philosophers, sociologists, experts on prisons and political scientists were invited to discuss how the methodology of the prison model put forward by Agema is related to the political ideas of the new rightwing Dutch government that was in power in 2011 (see fig. 7.3).

Staal's artistic project initially had the form of a book, but the book he created was productive far beyond an artistic context. Staal aims to show that political ideology can take shape through architecture, through the artistic contexts. When analysed within the conceptual framework presented by Star and Griesemer, the book that Staal created needs to be translated, negotiated and debated: it is an artistic project, but also inhabits a social political world and is of interest for political scientists. The works that Staal makes are objects that enable different communities to interact and align their interests. As Staal argues: "In my projects I not so much try to reach existing audiences, but rather I try to create the conditions for new audiences" (Interview 2016).

Figure 7.3: During the conference on Agema's *Closed Architecture*, 1:1 reconstructions of four cells were presented.

---

[36] Observations conducted during a presentation of Jonas Staal in Antwerp, March 6, 2016.

7.3 Conclusions: towards hybrid outcomes

Throughout this thesis, we have seen that artistic research practice cannot be be adequately analysed by applying conceptual dualisms: the artistic and the epistemic, the making and the thinking, and the art and the research are interwoven in the everyday ways of working of the artistic researchers. However, because of its position in-between the academic and artistic community, the outcomes of third cycle artistic researchers should be translatable to different contexts and communities To meet this requirement, it is often expected that artistic researchers produce two separate outcomes: an artistic and a written outcome. Both the artistic and academic community have criteria to assess the quality of the outcomes of artistic research, but artistic researchers are challenging these evaluation conventions and try to find ways to develop outcomes that can be assessed within more than one community. Before answering the question how artistic research outcomes can potentially function as boundary objects, we should first address two problems that I found.

First, although artistic researchers are aware of the different publics they are expected to address, academic criteria are often experienced as rigid. In order to get their PhD, the artistic researchers must write a dissertation that conforms to academic standards. They feel that they run the risk that the artistic outcomes are seen as illustrations and the artistic practice as instrumental to the 'actual' aim, namely developing 'knowledge' that can be evaluated according to academic criteria. These academic criteria thus reproduce a dualism between art and knowledge. A second problem lies in the type of solutions that actors in the debate on artistic research have created for this first problem. The *Journal of Artistic Research* offers a way for artistic researchers to 'expose' their art as research, but in this model a distinction is made between art practice and text: it bears the risk that the text becomes instrumental to the visual or audial aspects of the exposition. The model underlying JAR may be considered equally rigid, but instead of prioritising text, it favours visual material.

The researchers I studied in this thesis aim to create hybrid outcomes addressed at multiple audiences Jonas Staal shows that artistic research outcomes can create new publics. Like a boundary object, these outcomes "inhabit[s] intersecting social worlds" which potentially "satisfies the informational requirements of each of them" (p.393). However, work needs to be done for these outcomes to be translated, negotiated and debated not only by the artistic researchers themselves, but also by the respective communities they address. Important to note, is that "consensus is not necessary for cooperation nor for the successful conduct of work", according to Star and Griesemer (p.388). The artistic researchers do not necessarily create outcomes that are the same in each social world and they do not have be productive and understood in the same way in the different communities. Instead, the outcomes can "adapt to local needs" of the social worlds of art and academia, yet remain "robust enough to maintain a common identity across sites" (Star 1990, p.46).

Chapter 8 Conclusion

Third cycle artistic research in the Netherlands and Belgium finds itself at an interesting position in between the communities of art and academia. Consequently, contributors to the debate on artistic research aim to demarcate it from other types of research and to develop criteria to evaluate and assess it. In doing so, several authors have argued that artistic research is fundamentally different from other types of arts research because artistic making practices are embedded in this type of research. This claim however, follows from an a priori dualism of practice and theory. Academic research is considered to be only theoretical whereas artistic creation is purely practice-based. This dualism is linked to a second one which contrasts aesthetic and epistemic outcomes. In their research, third cycle artistic researchers have to produce both. Yet, how exactly they do this and what these outcomes entail, remains black-boxed. This thesis has sought to reconsider these dualisms by studying how current third cycle artistic researchers in the Netherlands and Belgium organise their practices: *How do third cycle artistic researchers in their everyday practices produce outcomes that can be evaluated according to both academic and artistic criteria?*

In trying to understand how artistic research practices are organised, I was interested in how artistic researchers work with problems to develop their research process. I showed that they work in a process of trial and error in which they continuously reiterate and reformulate problems that are not only artistic of nature, but also socio-political or academic. They productively employ their making processes to develop contributions to fields outside their artistic practice. The iterative nature of their practices is also visible in the way artistic researchers develop methods. Analysing the artistic researchers' everyday ways of working has shown that making and thinking are inextricably interwoven within their practices. The artworks, performances and other art objects they create are not simply outcomes of a making process. They function as tools through which the artistic researchers think and conduct their research, thus enabling critical reflection. As a result, concerts, artworks and drawings function as productive situations through which artistic researchers can perform experiments and conduct their research. Notably, the artistic researchers themselves do not distinguish whether their locations are aesthetic or epistemic of nature. However, the outcomes produced through these localities have to be evaluated by different audiences. The artistic researchers have to deal with art worlds (consisting of art critics, curators and festival organisers as well as the general art public), academic communities, and in some cases they contribute to public debates. To make the outcomes of their research relevant and assessable to these diverse audiences and communities, work needs to be done. As I have shown, third cycle artistic researchers make an effort to construct hybrid outcomes that can be evaluated according to both artistic and academic criteria. In order to productively translate these outcomes to different contexts, the artistic researchers are not the only ones who have to do "substantial labour" (Star & Griesemer 1989, pp.388-389). The academic communities and art worlds also have to engage in "translating,

negotiating and debating" the meaning of these hybrid outcomes (Ibid.). This means that, in order to evaluate the practices and outcomes of third cycle artistic research, art related criteria such as autonomy and artist's intention should be reconsidered, as well as academic evaluation criteria and ethical codes of conduct.

The issue of demarcation that is so widely discussed in the debate on artistic research is thus not off the table: translation work between the different communities is necessary. This research contributes to the debate on artistic research by providing a pragmatist-constructivist perspective that aimed at an empirical study of third cycle artistic research practices in the Netherlands and Belgium. This study suggests that the current debate should be refined: it needs to acknowledge that artistic research practices and the outcomes that result from them cannot adequately be conceptualised and analysed when we start from a priori dualisms. Whereas the current debate is mainly concerned with distinguishing between the qualifications that can be given to potential outcomes — epistemic and aesthetic, theoretical and practice-based, propositional and material — my research has highlighted the work that artistic researchers do to align, translate and discuss the meaning of hybrid outcomes from the perspectives of different communities.

Deconstructing the conceptual dualisms that we use to understand everyday practices is a central research strategy in STS. Observing the practices of artistic research as an STS researcher, I have found that the distinction between aesthetic and epistemic outcomes and criteria is not pre-given, but in fact crafted by the artistic researchers and the respective communities to which they present their work. As Latour and Woolgar (1986) have noted about the practices of scientific researchers:

> By observing artefact construction, we showed that reality was the *consequence* of the settlement of a dispute rather that its *cause.* Although obvious, this point has been overlooked by many analysts of science, who have taken the difference between fact and artefact as given and miss the process whereby laboratory scientists strive to *make* it a given (p.236).

Thus, this study also is a contribution to constructivist work on knowledge practices because it examined how artistic researchers "strive to *make*" their work "a given" throughout the different communities of art and academia. Artistic research is a rich object of study for a quickly growing number of STS researchers for two reasons. First of all, artistic research finds itself in-between the worlds of art and science and it could be further explored how this boundary position leads to innovations in both art worlds and scientific research communities. It would also be worthwhile to study artistic research practices as sites of new types of knowledge production. STS research has argued that knowledge practices are always material and embodied, and as I have shown in my thesis, this goes for artistic research as well. Yet, it also became clear from my research that the boundary position of artistic research leads to new questions about and understandings of materially embedded research practices.

Artistic research is not only a relevant object of study for STS researchers, it can also be a source of inspiration for social scientists who wish to broaden their methodological repertoire. Artistic researchers conduct their research through materially-embedded and embodied ways of working. In STS, there has been a strong interest and exploration of sensory and experimental methodologies (e.g. Pink 2009; Mann et al., 2011; Benschop 2015). Artistic research invites social scientists to explore artistic making methods as well. These making practices potentially enable the construction of outcomes that are of a hybrid nature. According to John Law (2004), methods in academic research are generally expected to be "consistent" and their outcomes "demand singularity" (p.98). Art practices on the other hand are often characterised by their inherent multiplicity: the artist has the freedom to be non-coherent. As a result, art is often seen as part of the realm of the personal: not consistent and not serious (Ibid.). Law argues that academics need to acknowledge that worlds and realities are always multiple and that therefore academic research should engage in ways of working that do not push outcomes towards singularity: "Should we adopt a more generous and less exclusive approach to what can or should be made present in method?" (p.153). Law's answer is a definitive yes. Artistic research offers a way to break away from the rigid divide between consistent and singular academic methods and non-consistent and multiple artistic outcomes and shows that material and embodied ways of working can lead to productive outcomes that can be relevant to both art and academia.

References

[All mentioned online sources were last accessed on June 30, 2016]

Acord, S.K., & DeNora,T. (2008). Culture and the arts: from art worlds to arts-in-action. *The Annuals of the American Academy of Political and Social Sciences, 619*(1), 223-237.

Albuquerque, P. (2016). *The webcam as an emerging cinematic medium* (Unpublished doctoral dissertation). University of Amsterdam, Amsterdam.

Battcock, G. (Ed.). (1968). *Minimal art: a critical anthology*. Boston: Dutton Press.

Baxandall, M. (1985). *Patterns of intention: on the historical explanation of pictures.* New Haven: Yale University Press.

Becker, H. (1984). *Art worlds.* Los Angeles: California University Press.

Becker, H., Faulkner, R.R., & Kirschenblatt-Gimblett, B. (Eds.). (2006). *Art from start to finish: jazz, painting, writing, and other improvisations.* Chicago: Chicago University Press.

Becker, H. (2006). The work itself. In H.S. Becker, R.R. Faulkner & B. Kirschenblatt-Gimblett (Eds.), *Art from start to finish: jazz, painting, writing, and other improvisations* (pp. 21-30)*.* Chicago: Chicago University Press.

Benschop, R., Peters, P. & Lemmens, B. (2012). Artistic Researching: Expositions as Matters of Concern. In H. Borgdorf & M. Schwab (Eds.), *The exposition of artistic research: publishing art in academia* (pp. 39-51). Leiden: Leiden University Press.

Benschop, R. (2015). *De eland is een eigenwijs dier. Een gedachtenexperiment over praktijk en relevantie van artistiek onderzoek*. Retrieved from http://www.zuyd.nl/~/media/Files/Onderzoek/Kenniskring%20Autonomie%20en%20Openbaarheid%20in%20de%20Kunsten/Inaugurele%20rede%20Ruth%20Benschop.pdf

Biggs, M. & Karlsson, H. (Eds.). (2010). *The Routledge companion to research in the arts*. New York: Routledge.

Bijker, W. (2001). The world as laboratory: the social construction of the bike. In H.U. Obrist & B. Vanderlinden (Eds.), *Laboratorium* (exh. cat.) (pp. 227-229). Antwerp: DuMont.

Boomgaard, J. (2011). The chimera of method. In J. Wesseling (Ed.), *See it again, say it again: the artist as researcher* (pp. 58-71). Amsterdam: Valiz.

Borgdorff, H. (2006). *The Debate on Research in the Arts.* Bergen: Bergen National Academy of the Arts.

Borgdorff, H. (2009). *Onderzoek in de kunsten bloeit.* Retrieved from: https://www.researchcatalogue.net/profile/show-work?work=129785

Borgdorff, H. (2010a). The production of knowledge in artistic research. In M. Biggs & H. Karlsson (Eds.), *The Routledge companion to research in the arts* (pp. 44-63). New York: Routledge.

Borgdorff, H. (2010b). Where are we today? The state of the art in artistic research. In *Research and criticism: reviewing artistic research* (pp. 17-31). Retrieved from: https://www.researchcatalogue.net/profile/show-work?work=129658

Borgdorff, H. (2012). *The Conflict of the Faculties: Perspectives on Artistic Research in Academia.* Leiden: Leiden University Press.

Bourriaud, N. (1998). *Relational Aesthetics.* Paris: Les Presse Du Reel.

Buren, D. (2001). The function of the studio. In H.U. Obrist & B. Vanderlinden (Eds.), *Laboratorium* (exh. cat.) (pp. 119-124). Antwerp: DuMont.

Coles, A. (2012). *The transdisciplinary studio*. Berlin: Sternberg Press.

Davidts, W. & Paice, K. (Eds.). (2009). *The fall of the studio: artists at work.* Amsterdam: Valiz.

Day, J. (2011). The use and abuse of research for art and vice versa. In J. Wesseling (Ed.), *See it again, say it again: the artist as researcher* (pp.17-22). Amsterdam: Valiz.

DeNora, T. (1995). *Beethoven and the construction of genius: musical politics in Vienna, 1792-1803*. Berkeley: University of California Press.

Dibosa, D. & Ophuysen, T. (2013). Emerging models for artistic research across Europe. In *SHARE Advocacy Toolkit* (pp. 3-6)*.* Retrieved from http://www.sharenetwork.eu/images/products/5/1-emerging-models-for-artistic-research-across-europe.pdf

Dombois, F., Bauer, U.M., Mareis, C. & Schwab, M. (Eds.). (2012). *Intellectual birdhouse. Artistic practice as research.* London: Koenig.

Emerson, R.M., Fretz, R.I. & Shaw, L.L. (Eds.). (2011). *Writing ethnographic fieldnotes* (2nd edition). Chicago: University of Chicago Press.

Frayling, C. (1993). Research in art and design. *Royal College of Art, 1*(1), 1-5.

Gomart, E. & Hennion, A. (1999). A sociology of attachment: music amateurs, drug users. *The sociological review, 47*(1), 220-247.

Gramelsberger, G. (2010). *Heavy Matter - a laboratory study view*. Retrieved from http://userpage.fu-berlin.de/~gab/info/LaboratoryStudyView.pdf

Gramelsberger, G. (2013). A laboratory view of art. In M. Schwab (Ed.), *Experimental systems: future knowledge in artistic research* (pp.102-111). Leuven: Leuven University Press.

Hannula, M., Suoranta, J. & Vadén, T. (2005). *Artistic research: theories, methods and practices.* Helsinki: Academy of Fine Arts Helsinki.

Hannula, M. (2009). *Catch me if you can: chances and challenges of artistic research. Art & Research, 2*(2). Retrieved from http://www.artandresearch.org.uk/v2n2/hannula1.html

Hennion, A. (2003). Music and mediation: towards a new sociology of music. In M. Clayton, T. Herbert & R. Middleton (Eds.), *The cultural study of music: a critical introduction* (pp. 80-91). London: Routledge.

Hennion, A. (2015). *The passion for music: a sociology of mediation*. London: Routledge.

Hirschauer, S. (2006). Puttings Things into Words. Ethnographic Description and the Silence of the Social. *Human studies, 29*(4), 413-441.

Hoffmann, J. (ed.). (2012). *The studio*. Cambridge, MA: MIT Press.

Ingold, T. (1993). Tool-use, sociality and intelligence. In K.R. Gibson & T. Ingold (Eds.), *Tools, language and cognition in human evolution* (pp. 429-446). Cambridge: Cambridge University Press.

Ingold, T. (2012). *Making: anthropology, archeology, art and architecture*. London: Routledge.

Ingold, T. (2015). Foreword. In P. Vannini (Ed.), *Non-representational methodologies: re-envisioning research* (pp. vii-x). New York: Routledge.

Jacob, M.J., & Grabner, M. (2010). *The studio reader: on the space of artists.* Chicago: Chicago University Press.

Jungnickel, K., & Hjorth, L. (2014). Methodological entanglements in the field: methods, transitions and transmissions. *Visual studies, 29*(2), 136-145.

Kjørup, S. (2010). Pleading for plurality: artistic and other kinds of research. In M. Biggs & H. Karlsson (Eds.), *The Routledge companion to research in the arts* (pp. 24-43). New York: Routledge.

Knight, C. (2011). *A situation where art might happen: John Baldessari on CalArts*. Retrieved from: http://www.eastofborneo.org/articles/a-situation-where-art-might-happen-john-baldessari-on-calarts

Koolhaas, R. (2001). Transformations. In H.U. Obrist & B. Vanderlinden (Eds.), *Laboratorium* (exh. cat.) (pp. 199-203). Antwerp: DuMont.

Koskinen, I. (2009). Throwing the baby out or taking practice seriously. In N. Nimkulrat & T. O'Riley (Eds.), *Reflections and Connections: On the relationship between creative production and academic research* (pp. 11-17). Helsinki: University of Art and Design Helsinki.

Latour, B., & Woolgar, S. (1986). *Laboratory life: the construction of scientific facts.* Princeton: Princeton University Press.

Latour, B. (1988). *Science in action: How to follow scientists and engineers in society.* Cambridge, MA: Harvard University Press.

Latour, B. (1999). *Pandora's hope: Essays on the reality of science studies.* Cambridge, MA: Harvard University Press.

Latour, B. (2001). The theatre of proof: a series of demonstrations. In H.U. Obrist & B. Vanderlinden (Eds.), *Laboratorium* (exh. cat.) (pp. 185-186). Antwerp: DuMont.

Latour, B. (2005). *Reassembling the social: an introduction to actor-network-theory.* Oxford: Oxford University Press.

Latour, B. & Lowe, A. (2011). The migration of the aura – or how to explore the original through Its facsimiles. In T. Bartscherer & R. Coover (Eds.), *Switching Codes. Thinking Through Digital Technology in the Humanities and the Arts* (pp. 275-297). Chicago: Chicago University Press.

Law, J. (2004). *After Method. Mess in social science research.* London: Routledge.

Lente, H. van & Rip, A. (1998). The rise of membrane technology: from rhetorics to social reality. *Social studies of science*, *28*(2), 221-254.

Lippard, L. & Chandler, J. (1968). The dematerialisation of art. *Art international, 12*(2), 31-36.

Lucy, C. & Wakeford, N. (Eds.). (2012). *Inventive methods: the happening of the social.* London: Routledge.

Norbert, E. (1993). *Mozart: Portrait of a genius*. Berkeley: University of California Press.

Nowotny, H. (2010). Foreword. In M. Biggs & H. Karlsson (Eds.), *The Routledge companion to research in the arts* (pp. xvii-xxvi). New York: Routledge.

Macleod, K. & Holdridge, L. (Eds.). (2006). *Thinking through art: reflections on art as research.* London: Routledge.

Macleod, K. & Holdridge, L. (2011). Writing and the Doctorate in Fine Art. In M. Biggs & H. Karlsson (Eds.), *The Routledge Companion to Research in the Arts* (pp. 353-367). London: Routledge.

Mäkelä, M., Nimkulrat, N., Dash, P. & Nsenga, F. (2011). On Reflecting and Making in Artistic Research. *Journal of research practice, 7*(1), 1-12.

Malterud, N. (2012). Artistic research — necessary and challenging. *Nordic journal of art and research, 1.* Retrieved from: http://www.khib.no/media/800946/Nina-Malterud-Artistic-research-necessary-and-challenging.pdf

Mann, A., Mol, A., Satalkar, P., Savirani, A., Selim, N., Sur, M. & Yates-Doerr, E. (2011). Mixing methods, tasting fingers: Notes on an ethnographic experiment. *HAU: Journal of Ethnographic Theory, 1*(1), 221-243.

Meyer, J. (2005). *Minimalism.* New York: Phaidon Press.

Morris, R. (1966). Notes on sculpture. *Artforum, 4*(6), 42-44.

Obrist, H.U. & Vanderlinden, B. (Eds.). (2001). *Laboratorium* (exh. cat.). Antwerp: DuMont.

O'Doherty, B. (1999). *Inside the white cube: the ideology of the gallery space* (expanded 4th ed.). Berkeley: University of California Press.

Pas, J. (2007). Kunst als kennis. *Rekto:verso, 25*. Retrieved from http://www.rektoverso.be/artikel/kunst-als-kennis

Peters, P. (2009). *Grensverkeer. Over praktijkonderzoek voor de kunsten*. Maastricht: Zuid Hogeschool, Lectoraat Autonomie en Openbaarheid in de Kunsten. Retrieved from http://www.cal-xl.nl/media/uploads/files/Inaugurale_rede_Peter_Peters.pdf

Peters. P. (ed.). (2013). *Zichtlijnen. Hoe kunst publiek wordt.* Maastricht: Zuyd Hogeschool, Lectoraat Autonomie en Openbaarheid in de Kunsten.

Pink, S. (2009). *Doing sensory ethnography*. London: SAGE.

Rheinberger, H.J. (1997). *Toward a history of epistemic things: synthesizing proteins in the test tube.* Stanford: Stanford University Press.

Rothenberg, J. & Fine, G. A. (2008). Art worlds and their ethnographers. *Ethnologie Francaise, 38*(1), 31-37.

Rubidge, S. (2004). Artists in the academy: reflections on artistic practice as research. *Dance rebooted: initializing the Grid Conference Proceedings.* Watson: Ausdance National. Retrieved from: http://ausdance.org.au/articles/details/artists-in-the-academy-reflections-on-artistic-practice-as-research

Saaze, V. van (2013). *Installation Art and the Museum. Presentation and Conservation of Changing Artworks*. Amsterdam: Amsterdam University Press.

Saldana, J. (2015). *The coding manual for qualitative researchers* (third edition). London: Sage Publications.

Society for Artistic Research Conference. (2016). *Writing.* Retrieved from *http://
www.sarconference2016.net/rc/index.html#motto*

Schaffer, S. & Shapin, S. (1985). *Leviathan and the airpump: Hobbes, Boyle and the
experimental life.* Princeton: Princeton University Press.

Schatzki, T., Knorr Cetina, K & Von Savigny, E. (Eds.). (2001). *The Practice Turn in
Contemporary Theory.* New York: Routledge.

Schwab, M. (2010). Das Zweite Zuerst. Die Supplementäre Funktion der Forschung in der
Kunst. In H. P. Schwarz (Ed.), *Kunst und Künstlerische Forschung (pp. 60-77).* Zürich:
Switserland.

Schwab, M. (2011, 17 June). *Exposition Writing: Introduction to the Research Catalogue and
the Journal for Artistic Research*. Paper presented at work meeting Exposing Practice, Zürich,
Switserland.

Schwab, M. (2011). Editorial. *Journal for Artistic Research, 1*(0). Retrieved from: http://
www.jaronline.net/index.php/issues/editorial/480.

Schwab, M. (ed.). (2013). *Experimental systems: future knowledge in artistic research*. Leuven:
Leuven University Press.

Schwab, M. & Borgdorff, H. (Eds.). (2014). *The exposition of artistic research: publishing in art
and academia.* Leiden: Leiden University Press.

Serig, D. (2012). Research review. *Teaching artist journal, 10*(2), 121-129.

Sennett, R. (2008). *The Craftsman.* New Haven: Yale University Press.

Slager, H. (2004). Kunst en methode. *Boekman tijdschrift voor kunst, cultuur en beleid, 58/59,*
197-202.

Slager, H. (2012). *The pleasure of research.* Helsinki: Finnish academy of fine arts.

Solleveld, F. (2012). A Paradigm for What?. *Krisis: Journal for contemporary philosophy, 31*(2),
78-82.

Staal, J. (ed.). (2011). *Closed architecture: a project by Jonas Staal based on a concept by
Fleur Agema*. Eindhoven: Onomatopee. Retrieved from: http://onomatopee.net/media/
newsitems/GeslotenArchitectuur_PK3.pdf

Staal, J. (2014). Art. Democratism. Propaganda. *eflux, 2.* Retrieved from: http://www.e-flux.com/journal/art-democratism-propaganda/

Staal, J. (2016). IDEOLOGY = FORM. *eflux, 69.* Retrieved from http://www.e-flux.com/journal/ideology-form/

Star, S. L. (1990). The structure of ill-structured solutions: Boundary objects and heterogeneous distributed problem solving. In L. Gasser & M. N. Huhns (Eds.), *Distributed artificial intelligence* (Vol. 2, pp. 37-54). San Mateo, CA: Morgan Kaufmann.

Star, S.L. & Griesemer, J.R. (1989). Institutional ecology, 'translations' and boundary objects: amateurs and professionals in Berkeley's museum of vertebrate zoology, 1907-39. *Social studies of science, 19*(3), 387-420.

Steyerl, H. (2010). Aesthetics of resistance? Artistic research as discipline and conflict. *mahkuzine, 8*, 31-37. Retrieved from http://www.mahku.nl/download/maHKUzine08_web.pdf

Sullivan, G. (2011). The artist as researcher: new roles for new realities. In J. Wesseling (Ed.), *See it again, say it again: the artist as researcher* (pp. 79-102). Amsterdam: Valiz.

Tsai, E. (ed.). (2004). *Robert Smithson.* Los Angeles: University of California Press.

Vall, R. van de. (2015). The devil and the details. The ontology of contemporary art in conservation theory and practice. *British journal of aesthetics, 55*(3), 285-302.

Verbeek, P.P. (2005). *What things do: Philosophical reflections about technology, agency and design.* Pennsylvania: Penn State University Press.

Walsh, D. (2012). Doing ethnography. In C. Seale (2012), *Researching society and culture* (third edition) (pp. 245-262). London: Sage Publications.

Wesseling, J. (2011). *See it again, say it again: the artist as researcher*. Amsterdam: Valiz.

Winkel, C. van. (2006). Flexibele multipliciteiten. Het discours over onderzoek in de kunst. *Witte Raaf, 122*. Retrieved from http://www.dewitteraaf.be/artikel/detail/nl/3090

Yaneva, A. (2003). When a bus met a museum: following artists, curators and workers in art installation. *Museum and Society, 1*(3), 116-131.

List of Interviewees

Albuquerque, P. (March 29, 2016). Personal interview, Amsterdam.

Amaral, H. (March 24, 2016). Personal interview, Ghent.

Day, J. (June 3, 2016). Email interview.

Dröge Wendel, Y. (March 30, 2016). Personal interview, Amsterdam.

Geers, J. (April 29, 2016). Personal interview, Antwerp.

Ioannidou, Y. (April 1, 2016). Skype interview.

Maroto, D. (April 7, 2016). Personal interview, Rotterdam.

Nimeroski, E. (May 18, 2016). Personal interview, Ghent.

Roe, T. (March 30, 2016). Personal interview, Amsterdam.

Staal, J. (June 7, 2016). Email interview.

Vermeulen, M. (April 12, 2016). Personal interview, Heerlen.

List of illustrations

Cover & Lay-out:
Designed by Anne Salden, June 21, 2016.

Figure 1.1:
"Yvonne Dröge Wendel - *A Lunch with Objects 3.0* (2016) as seen at the *Amsterdam Art Fair",* p.1.
Photo taken by the author, May 27, 2016

Figure 1.2:
"Yvonne Dröge Wendel - *A Lunch with Objects 3.0* (2016) as seen at the *Amsterdam Art Fair",* p.1.
Photo taken by the author, May 27, 2016

Figure 1.3:
"One of the objects from *A Lunch with Objects 3.0* (2016) escaping into the halls of the fair", p. 2.
Photo taken by the author, May 27, 2016

Figure 3.1:
"Michael Baxandall's triangle of re-enactment", p. 21.
(Baxandall 1985, p.34)

Figure 3.2:
"All the artistic researchers that participated within this research project", p. 24.
Table made by the author, last changed June 20, 2016

Figure 4.1:
"Picasso's *Portrait of Kahnweiler* (1910)", p. 29.
(Baxandall 1985, p.5)

Figure 4.2:
"During a *Tin Men & the Telephone* concert the public is s directly engaged in the music via their smartphone", p. 30.
Retrieved June 20, 2016 from: http://muziekgezien.blogspot.nl/2014/07/tin-men-and-telephone-gaat-nooit.html

Figure 4.3:
"*New World Summit* (2015) in Rojava (Western Kurdistan in Syria)", p. 33.
Retrieved June 25, 2016 from: http://newworldsummit.eu/locations/rojava/

Figure 5.1:

"Tim Ingold's diagram on the correspondence between maker and material", p. 39.

(Ingold 2013, p.107)

Figure 5.2:

"Ingold's examples of the triangles of maker, material and tool", p. 40.

(Ingold 2013, p. 100)

Figure 5.3:

"Heloìsa Amaral practicing the different versions of the *Goldberg Variations",* p. 41.

Retrieved June 20, 2016 from: https://www.researchcatalogue.net/view/249605/256405/0/161

Figure 5.4:

"The tip of the bow that Nimeroski is learning to make in the workshop", p. 43.

(E. Nimeroski, personal communication, June 27, 2016).

Figure 6.1:

"Lecture and intervention by Yvonne Dröge Wendel during Philosophy after Nature, Utrecht", p. 50.

Retrieved from the portfolio of Yvonne Dröge Wendel (Y. Dröge Wendel, personal communication, May 14, 2016)

Figure 6.2:

"Yvonne Dröge Wendel's Black Ball (2000-2014)", p. 51.

Retrieved from the portfolio of Yvonne Dröge Wendel (Y. Dröge Wendel, personal communication, May 14, 2016)

Figure 6.3:

"Yvonne Dröge Wendel's Black Ball (2000-2014)", p. 51.

Retrieved from the portfolio of Yvonne Dröge Wendel (Y. Dröge Wendel, personal communication, May 14, 2016)

Figure 6.4:

"Screenshot of the *Tinmendo* app", p. 53.

Photo taken by the author, March 3, 2016.

Figure 6.5:

"The rhythm-interface for the public in the *Tinmendo* app", p. 54.

Photo taken by the author, March 3, 2016.

Figure 6.6:

"Marlies Vermeulen, Remy Kroese and Peer in their *Dear Euregio* container", p. 55.

Lodder, L. (February 23, 2016). Jagers die alles ter discussie stellen. *Dagblad de Limburger*.

Retrieved June 20, 2016 from http://deareuregio.eu/

Figure 6.7:

"Sketches, notes and ideas in the Jachthuis of *Dear Hunter",* p. 56.

Photo taken by the author, April 12, 2016.

Figure 6.8:

"The map of Heerlen by Vermeulen in progress", p. 57.

Photo taken by the author, April 12, 2016.

Figure 7.1:

"Jeremiah Day performing at the Paradox, Tilburg", p. 62.

Retrieved June 26, 2016 from http://mestmag.nl/inspiratie/brabant-in-beeld-februari-1

Figure 7.2:

"Schwab illustrates his idea that artistic research practice incorporates both practice and writing", p. 65.

(Schwab 2011, p.1)

Figure 7.3:

"During the conference on Agema's Closed Architecture, 1:1 reconstructions of four cells were presented", p. 67.

Retrieved June 26, 2016 from http://www.jonasstaal.nl/works/samenlevingalsgevangenis_en.html

Appendices

A. Overview artistic researchers

B. Topic guide

C. Coding scheme

A. Overview artistic researchers

Name	Artistic discipline	Title & topic of research	Institutional context
Paula Albuquerque	Film	"The Webcam as an Emerging Cinematic Medium"(defended January 2016): In her artistic research practice, Albuquerque explores how the webcam can function as networked medium in filmmaking practices. She was interested to find out how the networked character of the webcam cannot only be viewed as "a means of control", but also as "a filming device with aesthetic potential"." This research combines theory and art practice to analyse video surveillance as form of filmmaking and the consequent impact on processes of subjectification in urban spaces". Retrieved June 27, 2016 from: http://aihr.uva.nl/news-and-events/content/events/2016/01/albuquerque-phd-defense.html	University of Amsterdam & Rietveld Academy
Heloísa Amaral	Music	"HYPERIMPRESSIONS: Towards a transdisciplinary and relational performance practice": Amaral researches the shifting relationship between performer and musical work. In her research, she proposes an approach to performance practice in which "musical works from the past become mediators between the performer and ideas from contemporary art and aesthetics". She aims to find out how musical works from the past can fruitfully be related to contemporary concepts and ideas. Retrieved June 27, 2016 from: http://prod.docartes.marlon.be/en/projects/hyperimpressions	docARTES & Leiden University

Jeremiah Day	Visual art	"A kind of imagination that has nothing to do with fiction, Allan Kaprow and Hannah Arendt and a practice for a new publicness of art":	MaHKU & Free University of Amsterdam (NWO)
		Day researches how and whether art practice can play a role in public debate. He aims to develop his research "through concrete artistic and discursive projects in the public realm": performances, lectures, events that can form starting points for discussions and public discourse. In doing so he asks if the "new field of research in the arts [can] be used as a renewal of the content of visual arts" or if it will prove to be "just another form of instrumentalisation of the arts".	
		Retrieved June 27, 2016 from: http://www.mahku.nl/mahku/phd_research.html	
Yvonne Dröge Wendel	Visual art	"The Performative and Relational Abibilities of Things":	University of Twente & Rietveld Academy Amsterdam (NWO)
		"Dröge Wendel examines object studies as conducted in various research fields and investigates if and how the concepts developed in these fields can be applied in collaborative art practices. The PhD project will develop a communicatory toolbox for thinking and discussing what things do and can do. It will deliver tools and material knowledge that can be applied in the artistic process and its products".	
		Retrieved June 27, 2016 from: http://laps-rietveld.nl/?p=2637	
Jan Geers	Theatre, Film	"Impact en specificiteit van Sociaal-artistiek werk":	RITCS, Free University Brussels
		In his social-artistic practice, Jan Geers noticed the impact that this type of projects could have on participants. In his doctoral research, he aims to map this impact and examines the specific strategies that artists employ in order to reach this impact.	
		(Geers, Interview 2016)	

David Maroto	Visual art	"Artist's Novels: The Novel as a Medium in the Visual Art": Maroto researches how visual artists have introduced traits from narrative literature into their work and how this potentially "entails a redefinition of the art experience". In his artistic research, he conducts research on historical cases, but he also accompanies the creation of a new artist's novel and aims to write an artist's himself about this process of creation that he is observing. Retrieved June 27, 2016 from: http://www.eca.ed.ac.uk/school-of-art/david-maroto-fernandez	Edinburgh College of Art, supported by the Dutch Art Institute
Ellie Nimeroski	Music	"François Xavier Tourte's modern violin bow and its implications in the playing style of Beethoven's violin sonatas composed for Rodolphe Kreutzer and Pierre Rode, Op. 47 and 96": Nimersoki explores the historical bow making practices of Tourte and wants to understand how the bow makers practices and aesthetics of playing mutually shape and influence each other. In doing so, she is making bows herself to find out what a musician's perspective can mean for the bow maker's perspective and the other way around. Retrieved June 27, 2016 from: http://www.orpheusinstituut.be/en/education/docartes/students	docARTES & KULeuven
Tony Roe	Music	"Interactivity within improvised music: Creating a new vocabulary comprising non-musical elements": Roe argues: "Although the space for creativity in regard to performance in improvised music is generally assumed to be greater than e.g. in classical music", he thinks "it is restricted in many ways. The aim of this research […] is to examine some major restrictions and to explore possibilities to overcome them." Retrieved June 27, 2016 from: http://prod.docartes.marlon.be/en/projects/crossing-boundaries-in-improvised-music	docARTES & Leiden University

Jonas Staal	Visual art	"To Make a World: Art and Propaganda in the 21st Century" Staal's research consists of the mapping of the role of contemporary art to dominant political power structures and simultaneously he is through his artistic practice developing alternative platforms for creating new political realities. In doing so, Staal aims to explore to what extent art can shape and construct "new understandings and practices of power". Retrieved June 27, 2016 from: https://www.phdarts.eu/DoctoralStudents/JonasStaal	PhDArts (NWO)
Marlies Vermeulen	Architecture	"Hunting for sea monsters through drawing" Through her artistic research, Vermeulen aims to develop an understanding of how her creative and anthropological field research is influenced by herself as a researchers and her surroundings. As part of the urbanist duo *Dear Hunter,* Vermeulen is currently conducting field research for two years in various Euregio cities. In these cities she creates 'soft' maps: maps based upon subjective experiences of the city she is residing in. In her doctoral research, Vermeulen develops a further understanding of how creative processes work and what happens when she takes up a pen and starts to draw. Next to performing anthropological research on her surroundings, she thus also does anthropological research on her own creative practice. (Vermeulen, Interview 2016)	KU Leuven

B. Topic Guide

(EN/NL)

(institutional, introduction)
1. How does your research relate to your artistic practice?/Hoe verhoudt je onderzoek zich tot je artistieke praktijk?
2. Why did you choose for the institution you are working with now?/Waarom koos je voor het instituut/de instelling waar je aan verbonden bent?

(daily practice, getting an idea of the whole PhD project process)
3. What do you do on a daily basis, for instance, how did this week look like? / Wat doe je op dagelijkse basis, hoe ziet bijvoorbeeld deze week eruit?
4. How does this relate to the whole of your research? What did you do until now and what will you do the next years? / Hoe verhoudt zich dit tot de onderzoekspraktijk van je PhD? Wat heb je al gedaan/wat ga je nog doen?

(why: context + rationale > from what ideas does the research depart)
5. Why do you do your research? / Waarom doe je je onderzoek?
6. Which questions do you ask, if you ask them in the first place? / Wat voor vragen stel je, als je al vragen stelt?

(how: finding out about theoretical side of research)
7. What role do texts play in your project? How do you use them? / Welke rol spelen teksten in je project? Hoe gebruik je deze?
8. Which meaning do these texts have for you? / Welke betekenis hebben deze teksten voor je?
9. How do you document your research, if you document it? / Hoe documenteer je je onderzoek, als je het documenteert?

(how: finding about practical methods within the research)
10. What is your way of working, your style of working (e.g. which materials, what type of process)? / Wat is je manier van werken (bv. welke materialen, was voor soort proces)?
11. Could you give me an example of a project/artwork/performance/concert that was part of your PhD project? / Zou je me even voorbeeld kunnen geven van den project/kunstwerk/performance/concert dat deel was van je PhD project?
12. Could you describe how you developed/made it? / Zou je kunnen beschrijven hoe je het hebt ontwikkeld/gemaakt?
13. How is this (example they named) part of your PhD? / Hoe is dit (voorbeeld) onderdeel van je PhD?

(publics they image)

14. Which publics do you want to reach with your project, are these different publics then the ones you reach with your artistic practice? / Welke publieken wil je bereiken met je project en zijn dit anders publieke dan degenen die je doorgaans bereikt met je artistieke praktijk?

15. Do you actively think about how to publish your work?/ Denk je actief na over hoe je je werk wil publiceren?

(concluding question: theory, relevance, context and publics can come together)

16. What will we know more when you have finished your research project and when you made your work? / Wat weten we meer na dit onderzoek en na wat je gemaakt hebt?

C. Coding scheme

Main codes	Sub codes
Ways of working	Research question Rationale Method Documentation Aim
Structure PhD	Seminar Articles Exhibition Assignment Conference
Text	Inspirational "Demarcating position" No texts
Writing	Difficulty Scientific language Publics
Public	"Not for scientists" Art public Scientific language
Reflection	Self-positioning Self-criticism Artistic culture Rationale
Skills	Intuition "Less fluid" Structuring Tools
Tools	Materials Reflection 'Method'
Materials	Reflection Tools 'Method'