RESEARCH

FOR PEOPLE

VERSION 1.1

DIRK VIS

WHO

THINK

THEY

WOULD

RATHER

CREATE

Research for People Who
(Think They) Would Rather Create

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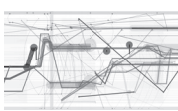
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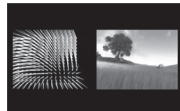
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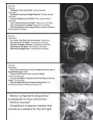
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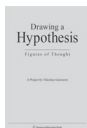
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INTRODUCTION ¶

You • can • skip • this introduction if you immediately want to start learning more about developing your own artistic research document – though I would suggest consulting at least the first two paragraphs of the final section of this introduction, titled "How to use this book". Otherwise, please read on to find out about the motivations behind this publication. ¶

   You may have already been introduced to this book in any number of ways. Perhaps you have heard about it from a friend or a tutor. Surely you will have been welcomed by graphic designer Robert Reinartz's excellent cover design – in which case, not only did the colours and the typography play a part in informing you about the book's contents; so did its dimensions and thickness. Or perhaps you were influenced by a person you happened to see holding it. My point here is: the introduction to any research document can take place in many ways, shapes and forms. [5] ¶

   This book is a simple guide to help you develop your own artistic research document. At its heart, however, is a fundamental problem that is perhaps trickier to address: "Western culture has consistently privileged the spoken word as the highest form of intellectual practice and seen visual representations as second-rate illustrations of ideas", wrote Nicholas Mirzoeff more then twenty (!) years ago – and the developments he signalled back then, which were beginning to contest this hegemony, have only increased ever since. [15] Visual literacy – the ability to "read" form as well as to "write" it – has become an important skill for anyone seeking to visually understand, represent and imagine the world. ¶

   Which forms and which directions are currently available or suitable to art and design research within the boundaries of our institutions, our educational system, even our society? This book puts forward the idea that art and design can function not only as subjects or topics of research, but also as methods for conducting this same research, as well as tools and media for communicating its findings. ¶

   One thing this book will *not* do, is tell you in a step-by-step way how to develop an artistic research document – although all of the important steps will certainly be discussed. And, even though this book also cannot tell you what exactly you should research, or how precisely you should conduct this research, it will cover all of the most important aspects of the process. The development of an art or design research document requires inventions on many levels: methodology, structure, form, and content. The main goal of this manual is to help establish a common and fertile ground for developing your own research. ¶

THE CONTEXT OF ART AND DESIGN RESEARCH ¶

Everyone • who • reaches • the graduation year of their studies, or who has comparable experience in the professional field of art and design, has proven themselves qualified to develop a proper artistic research document. However, this is not something that is ever easy for anyone – which is also what makes it such an exciting venture. If you are only a tiny bit like I was when I first started out as a student, you will not fully know what to expect from the process of conducting research. You will

have been trained in design and artistic processes. You will have read at least some academic works. But the goal of a research document may still largely elude you – as it once did me. Perhaps you think a research document is merely a formal obligation, some kind of report? You would not be completely wrong in thinking that, but not entirely right either. ¶

If we focus on an educational context, in the Netherlands, where this book is written and published, art education is a form of higher vocational education, and thus not on the same level as an academic university degree (as it is in many other countries) – even though it is currently becoming more "academic", based on what is known as the Bologna Process (now allowing for three distinct "cycles" or levels of artistic research: bachelor, master, and PhD). The unique and changing position of Dutch art education thus allows us not only to focus more on research than was previously the case, but also to explore the many new opportunities provided by this research, as well as its relevance and connection to that of other academic disciplines. ¶

Research in the academic world is described as "the range of activities that support original and innovative work in the whole range of academic, professional and technological fields, including the humanities, and traditional, performing, and other creative arts. It is not used in any limited or restricted sense, or relating solely to a traditional 'scientific method'." [11] I take this to mean that we can consider research, in the context of art, as embracing a broad range of methodologies and combining different forms of knowing. Also, the ongoing transformation of art school curricula, in which Western science and subjectivity are no longer seen as providing the only acceptable model of knowledge, is constantly opening up towards other perspectives while also demonstrating a more pluralist approach. However, this way of thinking may cause some confusion, as it contrasts with how the term "research" is used in a more traditional, academic context – sometimes even completely subverting it (see also: ***Non-Knowing***, p. 88, and, for further clarification, see: ***Artistic Project I***, p. 110). ¶

RESEARCH FOR PEOPLE WHO
(THINK THEY) WOULD RATHER CREATE ¶

The • title • of • this book is a paradox, one that is also at the heart of how art students often think about research: the widespread assumption that research is something alien to people who see themselves as creators, makers, artists, designers. This book can be seen as an attempt to unmask this paradox, and to show that, while research indeed calls for different skills and is a different process than creation, it is also and always an important component of this same process of creation. ¶

The endlessly diverse research methods applied by artists range from writing to visual, to performative and beyond. Research constantly generates knowledge of new perspectives and new information. And there are visual forms of knowledge production, of which the outcomes and conclusions can be communicated visually as well. Since current theories of visual argumentation remain inconclusive, I have instead chosen to consider art and design examples that are already out there. Traditional academic

protocol leaves little room for the variety and subtlety of other forms of knowing, but everywhere we look, an increasing amount of research is being shared through visual means – and this research is implemented just as rigorously as any scientific experiment, and is every bit as clear in its traceability. ¶

Research is not meant to remain only within the mind of the practitioner, or to be communicated solely between student and tutor. The goal of a research document is to share knowledge that has been developed through research. By sharing knowledge, you participate in and help build a community. This community is continuously in the making. ¶

In reality, not everyone will be able to conduct research that is of equal value to the learning community. Against a backdrop of growing numbers of art and design students, as well as an ever-more precarious working environment, it is a simple fact that not every graduating artist and designer will be able – or willing – to work as a professional artist or designer conducting research. Nevertheless, the process of developing a research document with that intention will transform every student, if not necessarily into a future artist or researcher, then surely into an individual better equipped to navigate the treacherous waters of the post-art school world. Student artistic researchers will have become better readers of texts and images, better judges of the concepts and ideas presented by others, better communicators of their own findings. And, since all students will want to find some work or other – in many cases at least related to their field of studies – this knowledge and experience will be of equally crucial importance. [8] ¶

In the roughly sixteen years during which I have been studying and teaching at various art academies, and working as an artist, writer, and advisor outside of academia, I have written documents such as grant applications, theses, essays and novels – and it is mainly the experience of the latter, of collecting and ordering my own literary research, that has allowed me to guide many others in their artistic research projects. I'm not bragging: all of my colleagues have at least a similar amount of experience. Working together with other tutors and advisors within a changing academic landscape has allowed all of us to collaboratively expand, enrich and diversify our own approaches to artistic research. Working with artists and scientists of various backgrounds has certainly played an important role in forming my ideas. The book you are now reading stems – among other things – from various course materials and course handbooks, which in turn were based on collective work and knowledge that was produced collectively by various colleagues: an ongoing process that has taken place over the past 20 years or more, at both the Royal Academy of Art in The Hague and the Piet Zwart Institute in Rotterdam. The author of this book thus stands on the shoulders of giants. Very concretely, I should mention the syllabus written by Füsun Türetken and Max Bruinsma, [25] as well as the assignment handouts written by Merel Boers. [2] It was my co-teaching experience with historian, linguist and coach Merel Boers, and with artist, PhD professor, and member of the Forensic Architecture collective Füsun Türetken, that helped open up ways of thinking about artistic research. Their influences can be found throughout this book. Boers' educational materials on how to work inventively with abstracts, and on formulating starting questions

for students, were as formative as the mini-handbook co-produced by Boers, Türetken and myself (in turn based on the syllabus by Bruinsma and Türetken, which also featured materials from the beta version of this book). Füsun Türetken furthermore shared key insights and references from her rich background in art, architecture, performative research and design, visual culture, editing, publishing, and artistic research, which I was able to use in this book (for instance: Kanda and Hayashi's *X-Ray Portraits*, Studio Folder's *A Moving Border*, Harun Farocki's *Parallel I-IV*, and Metahaven's *Captives of the Cloud;* see also *Acknowledgements*, p. 6). During all these years, as a tutor and advisor, I have heard myself and others say the same things over and over again – and this guide is the result of collecting and ordering these remarks (for more on authorship within the context of artistic research, see: *Authorship, Referencing, Copyright*, p. 62). If it were up to me, a research advisor would be able to supervise only two researchers per week for a full year, but we do not have that luxury. The book you are now reading attempts to fill that gap at least a bit. ¶

HOW TO USE THIS BOOK ¶

This • book • can • be opened on any page and read from any point. If you have a particular question pertaining to any of the topics covered here, you can open the book directly at the relevant page. ¶

Each aspect of the process of developing an artistic research document is addressed using an example from existing art and design practices. I could have chosen a completely different set of examples, because the list is of course near-infinite – but I chose these ones, because they come from my research community, because they have proven useful in a variety of settings, and because they strengthen the mostly implicit utopian strand that runs throughout this book. These examples of course do not aim to provide a complete picture, but rather a glimpse of the scope of the endlessly broad field of which they are a part. Their goal is to inspire, clarify, and open up new directions. Some examples purposely come from completely different times and/or disciplines, so as to surprise you – without luring you into attempting to follow them literally. ¶

The examples have been collected in collaboration with students, tutors, research staff and research professors of the Willem de Kooning Academy in Rotterdam, and with my colleagues at the Royal Academy of Art, The Hague. The collection of examples thus has a strong regional footing within that particular research community. Some examples are famous, others obscure; some are obvious, others quaint. They have been drawn from a variety of fields such as art, design, performance, literature and academia – and could just as easily have included theatre and music. And, even though there is a fair amount of diversity in the backgrounds and forms chosen, it is also clear that many more varied forms of knowing, from different continents and cultures, are still lacking. This set of examples necessarily also captures the moment of its compilation, and can only provide a starting point in opening up towards other perspectives, while attempting to remain connected – in a critical way – to those perspectives that have formed us. ¶

Although I have done my best to incorporate as many ideas as possible from colleagues and others, many of the statements you will read are mine, and I do not claim to speak for everyone. Ultimately, everything your own advisors tell you trumps everything I have collected and categorised here. ¶

In the end, this work is an invitation for you to contribute – quite literally, with your own examples and your own work. My hope is that this manual will help you make sense of all the necessary steps; to choose the best possible topic, questions and methods; and ultimately, to develop your own research document. ¶

Dirk Vis ¶
Rotterdam, 2020/2021 #

ACKNOWLEDGEMENTS ¶

At • some • point, • you will have nearly completed your research document. My hope is that, by then, you will have already kept track of everyone who helped you during your research process, so you won't forget to add a "thank you" note. Mention those who welcomed you into their studios, replied to your questions, read and/or edited your work, or helped you in any other ways. However, there is no need to specifically thank your research tutor, as they were merely doing their job. It may sound easy to keep track of everyone who helped you, but it is just as easy to overlook important collaborative work or influences of others, as I painfully found out during the development of the first version of this publication. [3] ¶

First and foremost, I wish to express my gratitude to Merel Boers and Füsun Türetken, for our years of working together and teaching in parallel to each other; for their untiring care work; for our countless conversations on a wide variety of topics; for their continued efforts in co-developing new educational materials to facilitate the guidance of artistic research; and last but not least, for pointing out my own fuck-up in failing to fully credit their work in the first published version of this book. I also specifically wish to thank Merel Boers, for her patient reading and editing of most of the text of the beta version of this book; and Füsun Türetken, for continuing to co-develop educational methods and materials, together with me and others. I further wish to express my gratitude to Nick Axel and Marjan Brandsma, with whom I had the pleasure of collaborating closely, just as I was starting out in teaching artistic research; to Roosje Klap and Niels Schrader, for having given me the chance to start guiding graduation research at the Royal Academy of Art, The Hague; and to numerous other colleagues there from various artistic backgrounds, with whom I have co-taught graduating students: this book would not have been possible without you. I would also like to apologise to all of the people mentioned above, for unintentionally failing to acknowledge, or to sufficiently acknowledge, their many efforts in the earlier versions of this publication (see also: *Authorship, Referencing, Copyright*, p. 62). ¶

REQUIREMENTS

WHY A RESEARCH DOCUMENT?
  ↳ *Owning My Masters: The Rhetorics of Rhymes & Revolutions* –
    A. D. Carson
      Medium: rap album
      Project: PhD
      Published: Clemson University
      Year: 2017

APPROACH
  ↳ *(m)other voices: the maternal as an attitude, maternal thinking and
    the production of time and knowledge* – Deirdre M. Donoghue
      Media: workshops, publications, lectures
      Photo: "Big Mama", Denmark, July 2013; image courtesy of the artist
      Year: from 2013 onward

TRACEABILITY
  ↳ *The Ayotzinapa Case: A Cartography of Violence* –
    Forensic Architecture
      Media: video, CGI, social media, installation
      Published: University Museum of Contemporary Art, Mexico City
      Image: Forensic Architecture
      Year: 2017

QUEER THE FORM
  ↳ *FOOTwerk* – Alexandra Murray-Leslie
      Media: fashion, film, performance, lecture
      Project: Creativity & Cognition Studios, Department of Engineering
        and IT, The University of Technology Sydney
      Photo courtesy: NTU Centre for Contemporary Art Singapore, photo
        by Olivia Kwok
      Year: 2015

A.D. Carson

PARENTAL
ADVISORY
EXPLICIT CONTENT

CITIZEN

CLAUDIA RANKINE   CITIZEN

INVISIBLE MAN

Owning My Masters
The Rhetorics of Rhymes & Revolutions
A Dissertation for the Graduate School at Clemson University [OTR]

WHY MAKE A RESEARCH DOCUMENT?

A research document, proposal, thesis, paper,
(graduation) essay, funding application, report,
or however else it may be referred to in your own
context, can take on almost any form and medium –
although it will often be a text written in English and
of considerable length: usually somewhere between
2,500 and 12,000 words, or whatever is considered a
suitable visual, auditive, performative, etc. equivalent
(thus: featuring the same quantity and quality of
findings), and depending on the level of research. [▶]
Within academia, students are legally required to have
successfully completed and presented a research
document before they can obtain their degree.
Usually three distinct cycles, or levels, of degree
are recognised, for which students must produce
a similar document, with increasing complexity for
each subsequent degree – the highest being the PhD,

or doctoral degree. Outside of academia, comparable demands are usually made, which can include extensive grant application forms in advance, or research reports and/or public presentations afterwards.

Setting aside for now this legalistic language, the research process itself is something you will always remember, and possibly also refer to, in your later career. In the best cases, it will be useful for future work – not necessarily through the actual findings, but surely in terms of the new skills you will have developed: for example, the experience of structuring complex and/or diverse materials. In fact, this may be the first thing you will discover: that developing your research document is not merely some formal obligation you must fulfil (though it often is that too), but that it is also, in the end, something quite rare: a period of time and focused attention in which you can follow your own interests seriously and rigorously, under the guidance of a professional advisor and embedded within a larger research community.

Crucially, the research document provides the basis for your artistic project, and the two can relate to each

other in a variety of ways. [▷] In general, the value of the knowledge you will generate through your research lies in how it will help you improve your practice. It also

contributes to the knowledge of your peers. [◠] Most helpfully perhaps, you should never forget that the research process is supposed to be fun. This might seem silly, but if you can't work on your research with at least some level of joy and excitement, then how can you ever come up with interesting new findings?

In many cases, the research document will result in a publication for a wider audience. There are many ways in which research documents can be shared nowadays. One beautiful example is the PhD thesis and rap album ***Owning My Masters: The Rhetorics of Rhymes & Revolutions*** by **A. D. Carson**. It can be listened to online. [4]

DIFFERENT APPROACHES TO ART AND DESIGN RESEARCH

There are two main approaches towards an art or design research process: practice-based and theory-based. In reality, the two are almost always combined. The approach you choose will have major consequences for your research trajectory, methods, bibliography, form, style, etc. This approach will in turn be largely defined by how your research process is related to your artistic project. [▶] Theory-based research can be further subdivided into historical and theoretical research. Theoretical research focuses on abstract problems and is rarely conducted by artists. Historical research deals with a specific problem limited to a certain subject, period and/or location. Many of the examples in this book fall at least partly under this category.

A practice-based approach can help make a topic, which would otherwise be too generic or theoretical, more focused through the perspective of a specific practice. When conducting research that is mostly practice-based, it is still necessary to inform yourself of current and historical thinking behind similar experiments, allowing you to better contextualise and position your research. [▷] Conversely, while conducting mostly theory-based research, you must still do so from your own practice-based artistic/design perspective, in order to relate your research to your project. [⌀]

A beautiful example of a mixed approach is *(m)other voices* by **Deirdre M. Donoghue**: "Embodying both artist and mother, I embarked on my research journey to gain sight of maternal experiences as possible sites of new knowledge production." Donoghue's project included a variety of different elements. One particular research session, which consisted of a field trip, picnic, workshop and participatory performance, took place at a megalith (a prehistoric stone monument) associated with fertility worship and located in a forest in Denmark. The goal of the attendees – local and international artists, curators, scholars, mothers and a shaman – was "to search for new, maternal orientation points for our being in and with the world". Through this interdisciplinary search, [⌀] the project demonstrates a weaving together of artistic and academic research methods with a mixed theory-based and practice-based approach. [✎]

17

(m)other voices

Deirdre M. Donoghue
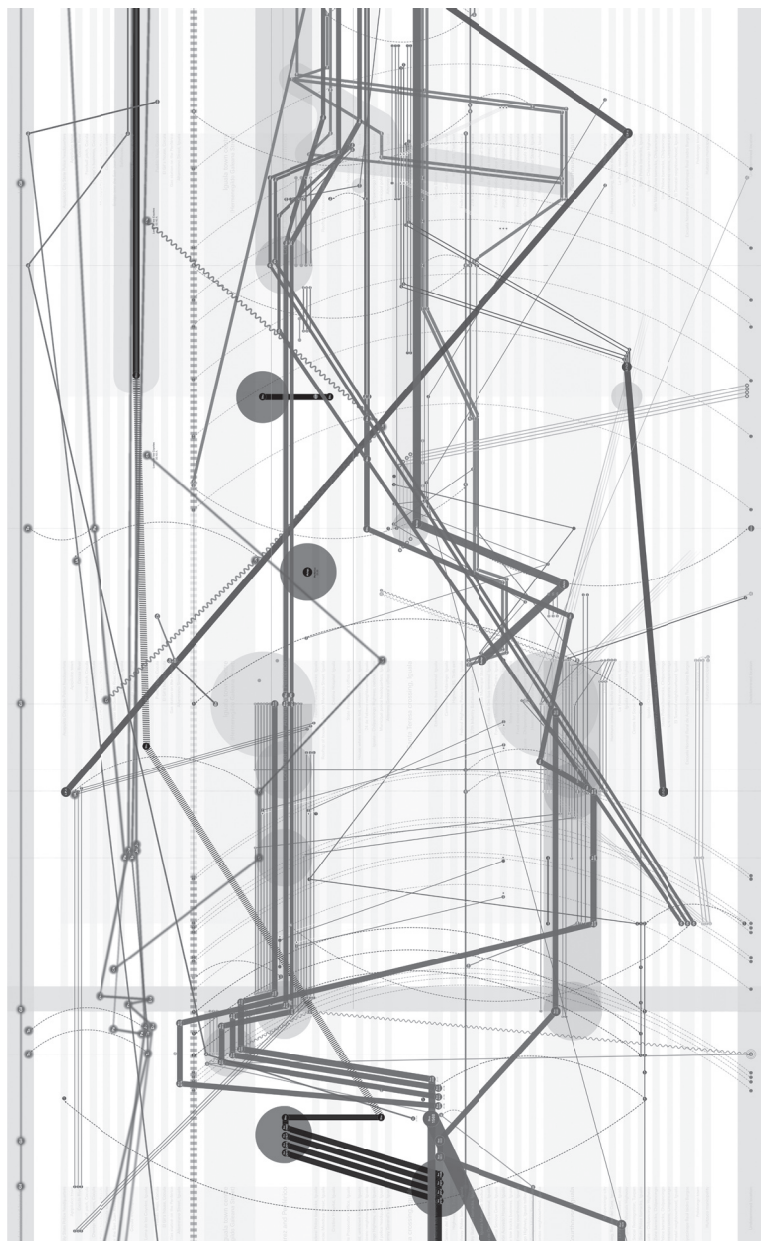
This mural plots the narrative trajectories of different participants, both victims and perpetrators, in the forced disappearance of 43 students. The simplified narrative presented by the Federal Attorney General and announced as the "historical truth" (drawn in thick black line) is contrasted with the complex version derived from the testimonies of the surviving students and those provided by the Independent Group of Experts.

RESEARCH = CONVINCING

A line of reasoning, an argument, a formulation of ideas, a presentation of research findings, or clear communication of the steps of a research process – all of these can also be arrived at visually. A good example is the mural, depicted on the left, by **Forensic Architecture** – a group of artists, architects, academics and scientists based at Goldsmiths, University of London. This is what they wrote about their work ***The Ayotzinapa Case: A Cartography of Violence***:

> "Forensic Architecture is using the material prepared for this exhibition to assist the lawyers of the Police Brutality Project at The Public Committee Against Torture in filing an appeal against the closure of the investigation into the police involved, as well as opposing the terms of eviction of the villagers."

Through workshops, Forensic Architecture practices what it calls "counter-forensic investigations", in which independent groups investigate police and military violence as well as potential cover-ups. Forensic Architecture uses a variety of technologies including computer-generated imagery, coding, art, photography, graphic design, architecture, social media and filmmaking as investigative tools. My colleague and co-tutor Füsun Türetken, who was a co-founder of the group in 2012, and part of its Research Architecture education programme, has written about visual materials ranging from advertising to microscopic traces of dust used as evidence in legal cases. The results within these works are as aesthetic as they are convincing, and can both be used in a court of law and shown in art exhibitions. Forensic Architecture is thus a rare and beautiful example of artistic research executed by artists and fully originating from within an academic institution. [24]

The broader point here is that, regardless of the origin, shape or form of the research document – for instance a mural – a viewer should be able to find a way to demonstrate that your research might be incomplete or mistaken. [3] This should also be true even if you are using a wide variety of forms of knowing. [▶] If this is not the case, then what you are doing is not traceable, and it will not be of any use in communicating your findings to others.

DO YOU HAVE TO WRITE?

Most likely, yes. But that doesn't mean that other forms cannot also – or even exclusively – be applied within a research document. The only exact rules are the formal requirements, which are usually quite limited. [▶] Most institutional contexts require at least one specific version of the research document – mostly in the form of a PDF, book and/or webpage – to be stored in an archive and/or library. But this does not mean that the whole process should be done exclusively in writing, graphic layout or coding. The examples in this book include a variety of forms such as pole dancing, funk and rap music, MRI scans, beauty products, crystals, internet memes, and many more.

Often, a discursive text written with scholarly rigour is required, which in many cases will remain the quickest, clearest and most useful medium, but which can in fact only be achieved if the necessary training has been completed, and the relevant skills developed. Still, such a requirement does not mean that this kind of document cannot also be reinvented. [▷] Some will argue against having to present a written or paper documentation in addition to their artistic presentation of the research in a very different form. [↻] And there is definitely something to be said for this position. Still, by following the required guidelines, not only will your work be easier to assess and to properly archive; you yourself will also learn from having put together this documentation, which you will also be able to draw upon while submitting grant applications, requesting scholarships, etc.

The project ***FOOTwerk*** shows that research can also be shared in the form of a lecture/performance. **Alexandra Murray-Leslie** investigated fashion acoustics and body-centric musical instruments. She designed computer-enhanced, sound-producing footwear as a new interface for musical expression and onstage performance – including pole dancing. During the lecture, a short film on transgender activism in Singapore is also featured along with the shoes.

As is clear from this example, the form of the presentation should usually stem from the practice, and not the other way around. Putting together an art or design research document calls for invention at all levels: inventiveness in defining a clear subject is just as important as inventiveness in the chosen or discovered methodology. [↻]

RESEARCH QUESTION

FINDING A RESEARCH QUESTION
↳ *Captives of the Cloud* – Metahaven
　　Media: 240 × 120 cm flag, series of essays
　　Published: e-flux; Stedelijk Museum Amsterdam
　　Year: 2012-2013

TOPIC I
↳ *De kunst was in de crux inhumaan* – Michael Tedja
　　Media: drawing, collage, handwriting
　　Published: De Gids
　　Year: 2017

TOPIC II
↳ *Encyclopédie* – Denis Diderot & Jean le Rond d'Alembert
　　Media: books, articles, engravings
　　Year: 1751-1766

RESEARCH QUESTION OR DESIGN QUESTION?
↳ *Parallel I-IV* – Harun Farocki
　　Media: film, installation
　　Image: Harun Farocki GbR
　　Shown: various institutions
　　Year: 2012

THE ROLE OF PRELIMINARY RESEARCH

In an ideal world, you would start your research by formulating a research question that is concrete, focused, and limited to a certain time, place and/ or (set of) example(s). In reality, this is the exception rather than the rule. You will most likely start with hunches, intuitions and personal fascinations – as 99% of all students find their real research question somewhere along the way, halfway during the process or even at the very end. They find it through preliminary research of a broader topic which they then gradually narrow down. Be prepared to keep formulating and reformulating your preliminary research question, changing it countless times throughout the process – continuously making it more specific. [3] Of course, most preliminary results will have to be thoroughly edited, or even discarded, later. This is one of the reasons why the process takes so long. [▶]

A topic as broad as "cloud computing" for example will prove very quickly to be far too imprecise. The designers/researchers of **Metahaven** have been studying this field for many years now. In 2012, they published their first essay on the topic: ***Captives of the Cloud: Part I***. [14] Since then, they have further researched the topic, allowing them to explore different aspects of cloud computing. In the meantime, they have also focused on more specific topics within that broader field, as material for some of their projects. There is also a *Captives of the Cloud* flag/comic which showcases a small, specific subset of their findings.

So instead of choosing "what is the meaning of the cloud" as your research question, start instead with a preliminary research of cloud computing, which will allow you to further specify your question. "Artistic performances done at cloud data centres in Iceland" would definitely be more specific, and would enable you to arrive at concrete conclusions. [▷]

Research Question
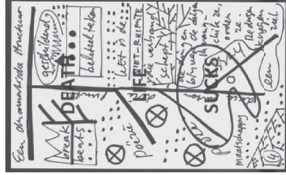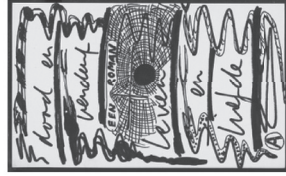
Topic I

Kunst was in de crux inhumaan. Ik hield ervan de vervulling vanuit het onderbewuste op te diepen.
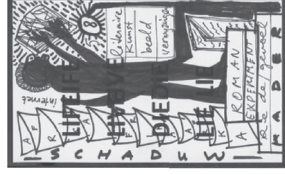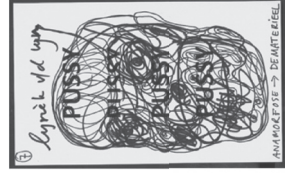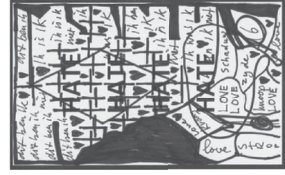
Me / men / wij / mens / ik in de mijn.

HOW TO CHOOSE A TOPIC

Any topic you choose can lead to in-depth research and interesting findings – what matters most is thus not the topic itself, but rather how you relate to it. Don't let anyone else decide your topic for you – but at the same time, don't be afraid to use other people's suggestions. Your research advisor – in some contexts, a curator, editor, informal mentor or other person can fulfil this role – and your peers are particularly suited to help you find the right topic, since they may have more of the experience and knowledge necessary to prevent you from unintentionally copying someone else's research.

Obviously, your topic should have some relevance for your field of work, study, department, discipline, graduation profile, community and/or institutional context. Most importantly, you will have consciously or unconsciously grappled in your earlier work with multiple design and/or research questions. Try to make your new research expand upon these. [▶]

Make sure that you have access to the necessary information relevant to your topic. **Michael Tedja** wrote an essay on being black in the Dutch art world, titled ***De kunst was in de crux inhumaan***. Only from years of experience was he able to construct this narrative, and anyone just starting out in the art world would be ill-advised to attempt such a venture. In the words of Alison Phipps, author of the blog *Resources for Researchers*: "if your research is not needed, don't do it. If you're unsure of your motivations (or if they're self-serving), don't do it. If you're a complete outsider, don't do it." [17] However, sometimes an outsider perspective, in combination with the right attitude and questions, can also turn into a major advantage. [▷]

Within your broader topic, keep working towards a clear research question: a short, simple sentence that ends with a question mark. Make sure it can be understood by anyone, including people such as your mother, your neighbour, or the janitor. This is not merely my opinion: several of my colleagues, including Merel Boers, Roosje Klap and Florian Cramer, have said the exact same thing, though perhaps exemplified with a different non-art-world-affiliated person. If your question does not yet fulfil this criterium, then you know you'll have to be more specific. [▱] From there you can subdivide your research into different components. [▱]

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

a   b   c   d   e   f   g

Fig. 5.

a   b   c   e

Salut aux

A

A

Fig. 6.

1   1

GLOIRE à DIEU.

2   2

Honneur au ROI.

3   3

Salut aux ARMES.
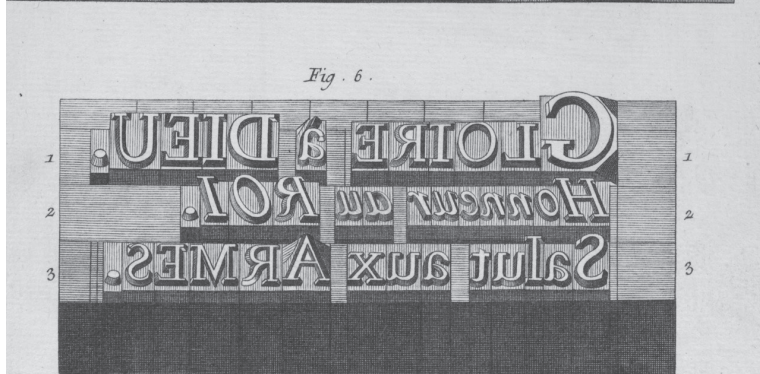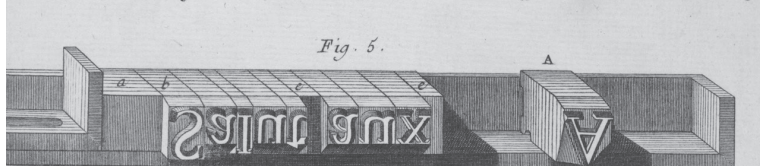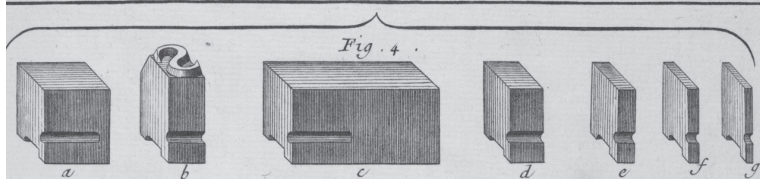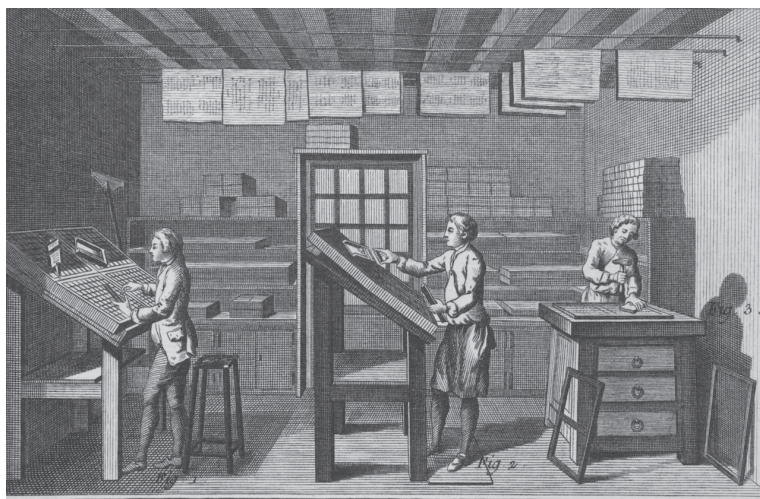
Sier Del.   Benard Fecit.

Imprimerie en Lettres, L'Operation de la casse.

NO TOPIC IS TOO SPECIFIC

You may be fixated on a certain broad topic, feeling that by focusing on something more limited, you would be untrue to your original motivations. This kind of attitude is unhelpful: sticking to a topic that is too broad costs a lot of time and leads to confusion. Preliminary research will allow you to narrow down the scope of your further research. [▶]

Ironically, by addressing a specific topic ("the role of the authoritative voiceover in Dutch *Tegenlicht* TV documentaries") you will automatically address the broader topic ("non-fiction visual storytelling") that you are interested in, in a way that is relevant and fruitful instead of shaky and uninformed. Furthermore, studying actual art or design practices and examples instead of general ideas ("illustrations in sex education in the Netherlands from 1890 until 1980" instead of "love") can lead to meaningful conclusions. [3] In your research question, refrain from using generic words such as art, design, communication, etc. Instead, ask yourself what is the smallest, concrete practice or object that triggered your curiosity. Keep this tiny element (a certain sign, sound, action, etc.) in the back of your mind at all times to check whether your newest ventures are still relevant to this initial spark of curiosity.

In some cases, approaching a topic head-on can be so difficult that an all-encompassing encyclopaedic perspective is in fact the most suitable. Another useful approach can be to write short topic-based paragraphs, rather than long chapters. In practice, however, these approaches usually end up costing even more effort, because you will now have to design a suitable, overarching editorial approach to somehow connect all these different fragments. In the 18th century, **Denis Diderot and Jean le Rond d'Alembert** compiled their *Encyclopédie*, consisting of texts and images intended to describe all of the Western world's available knowledge. [▷]

Ironically, the project only demonstrates how the topic at hand is in fact too broad to ever be concluded. An encyclopaedic or lexical approach is thus only suitable for shorter research with a highly specific topic (for example, "fictional user interface designs in early sci-fi series" instead of "science fiction").

Research Question or Design Question?

THE RELATION BETWEEN RESEARCH QUESTION AND DESIGN QUESTION

Any research document implicitly or explicitly contains one or more design questions: at the very least, the question of how to design the research document itself. Most (but not all) "how-can-I" questions are design questions, while most (but not all) "what-why-which" questions are research questions. A design question can also be considered as a specific kind of applied research question.

In most institutional settings, the design question is separate from the research question, with the latter being worked out in the research document and the former in the artistic project. Depending on the relation between research and creative project – and there are many different relations possible [▸] – the research question may itself also be a design question. Usually, the research question eventually leads to a different design question.

Sometimes the two questions can be seemingly unrelated: for instance, when a student decides to change at the last moment their topic for the graduation project, or when the research remains inconclusive. Even then, however, there remains a relationship – if only implicit – because the research process will have prepared the student, in sometimes invisible ways, for their new project.

In some works, both questions are inextricably intertwined. The four-part cycle ***Parallel I–IV*** by **Harun Farocki** explores the visual genre of computer animation, documenting the rapidly changing historical representations of simulation effects of natural phenomena such as leaves blowing in the wind, from simple stick drawings to images that can barely be distinguished from real-life cinematography. The way in which Farocki presents the different images, accompanied by a voiceover – "In films, there is the wind that blows and the wind that is produced by a wind machine. Computer images only have one kind of wind" – makes it clear that this work is as much a philosophical inquiry, a historical experiment, and a research documentation as it is an aesthetic presentation.

REFLECTION
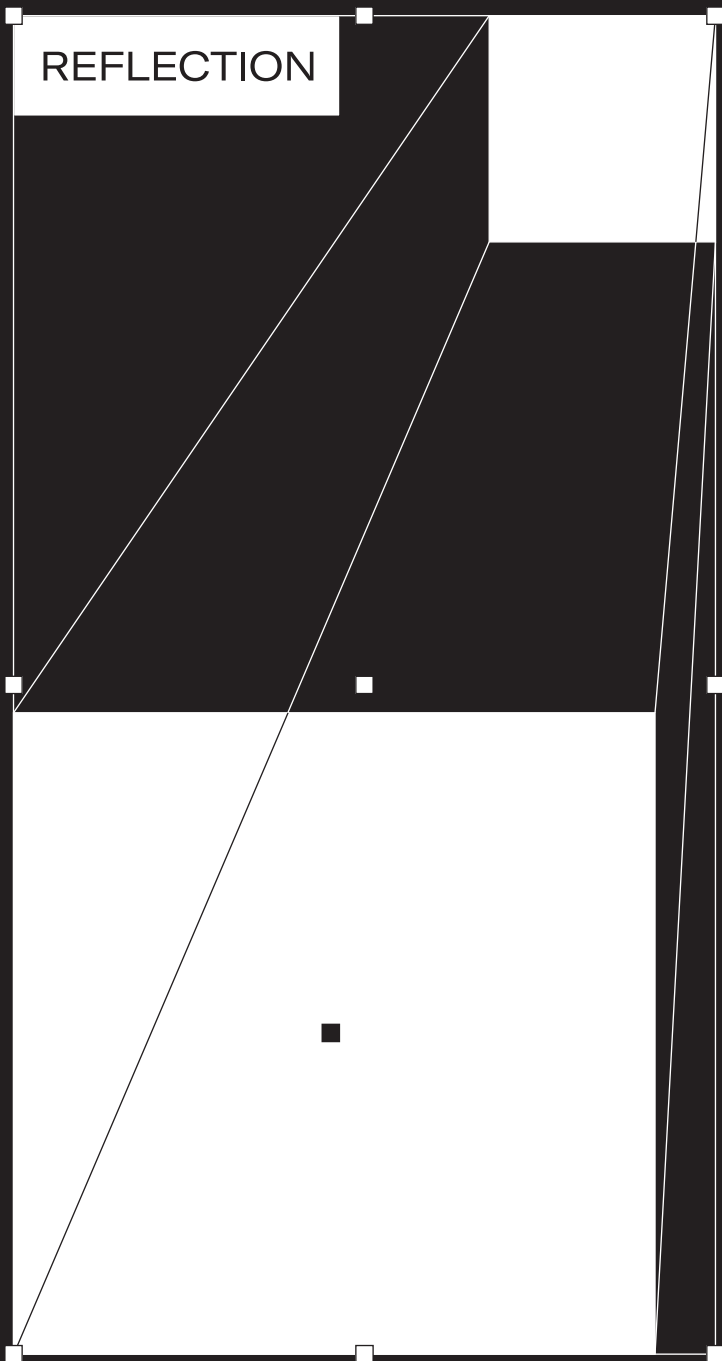
SYNOPSIS

ABSTRACT

ATTITUDES
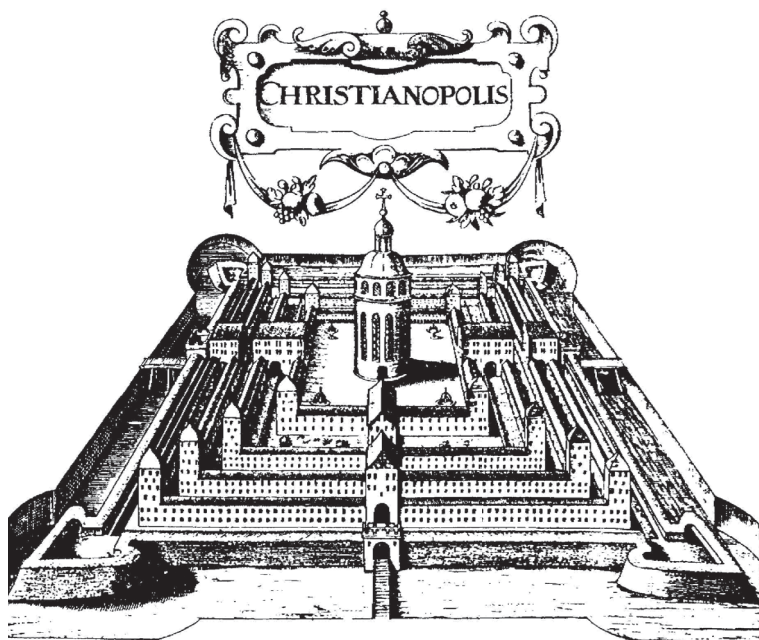
A TOOL FOR REFLECTION AND COMMUNICATION

The document you are currently reading is a manual, featuring a modest overview of artistic research initiatives, rather than an artistic research document or demonstration of creative scholarship in its own right. Still, I have included a limited version of the kind of project description, condensed research proposal, project statement, summary paragraph, synopsis or abstract, that is often used for research projects and research papers in the art and academic worlds respectively (you can find it on the back cover).

Any kind of synopsis – the word "synopsis" literally means "seen together" – should include, in the most condensed possible form: your motivations, your problem statement or research question, the approach you have followed, your methodology or methods, your most important findings, and your conclusion. This kind of meta-document that "hovers above" the research document should communicate only the most important information, so that others can quickly grasp what the research is all about. [3]

Usually, a synopsis is something you write as you conclude your research – but paradoxically, it's also a useful tool for getting started. Due to the nature of the research process, you will find out many things that you did not expect, and by redoing your "working synopsis" several times as you go along, it becomes a tool for reflection. It helps you to keep track of your research: whatever obscure methods you might be inventing, whatever vague ideas you might have – a continuously updated working synopsis becomes a tool to communicate the progress of your research to yourself and to others.

▶ A synopsis or abstract can take on many forms besides writing; see the next spread

For a long time, I've kept an illustration by **Johannes Valentinus Andreae** from 1619 as part of my working synopsis for this book. [▶] Andreae's drawing is a sketch of a fictitious city called *Christianopolis* which he wrote about in great detail, in a book that today would probably be considered speculative fiction. In his utopian city, all human knowledge is depicted in paintings on the walls of buildings. All citizens, even the illiterate ones, are able to read the visuals and thus to share in the most recent research findings of others. During the development of this book, I kept going back to this image, and I shared it with others at our Research Station, because it helped me not only to remain focused on my goals, but also to communicate and constantly re-adjust these. For our times, I imagine a city with the latest findings from particle physics, bio-engineering and artistic research beaming from screens on the walls of all of its buildings.

Sources:
Primary:
    "Politigram_Post_Left_2018" Joshua Citarella
Secondary:
    "My Descent Into the Alt-Right Pipeline" Faraday speaks (YouTube)
    "Cultural Significance of TikTok" Paul Joseph Watson (YouTube)
    "How I Almost Became Alt-Right" Pigpuncher (YouTube)
    "How I Escaped the Alt-RIght" Pigpuncher (YouTube)
    "The Pewdiepipline: How Edgy Humour Leads to Violence" NonComplete (YouTube)
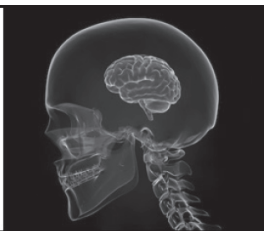
Sources:
Secondary:
    "Can Jokes Take Down the Government" Metahaven
    "Decrypting the Alt-Right" ContraPoints (YouTube)
    "Why the Alt-Right is Wrong" ContraPoints (YouTube)
    "Debating the Alt-Right" ContraPoints (YouTube)
    "What the Alt-Right Fears" ContraPoints (YouTube)

Sources:
Secondary:
    "Get to Know the Memes of the Alt-Right and Never Miss a Dog-Whistle Again" VICE
    "Memes That Perfectly Sum up the Alt-Right" Socialnewsdaily.com
    "How the Alt-Right Co-Opted the OK Hand Sign to Fool the Media" The Guardian
    "How Alt-Right Memes Are Indoctrinating Gen Z" i-D
Hong Kong protests; holiday.presslogic.com

Memes compared to old political propaganda to show similarities
  Political memes?
  Compilation of popular memes that served as a weapon for the alt-right

Write the essay from the perspective of Pepe as a victim (as a comic)
  Since the comic is about memes, make the essay using only memes to formulate a conversation between sides

Memefy a comic

CHOOSING A FORM AND
A MEDIUM FOR YOUR REFLECTION

How do you reflect upon your research? Do you make sketches? Record voice messages? Do you frequently email yourself? Or write in any other form? As long as the document that includes your reflection clearly contains all of the required elements, [▶] the shape, form, size and order of these elements is completely open.

   Senka Milutinović used the form of a popular internet meme to keep track of the elements of their research project – which itself was presented as a visual essay in the form of a small comic book, titled ***Political Dialogue and the Influence of Memes: Pepe Case Study***. As the example on the left makes clear, Milutinović's work deals with the topic of internet memes – which, of course, is not in itself a good reason to develop (part of) a research document in the form of a meme. Rather, using the form of the meme only to reflect on the process – in the case of this visual essay, in an abstract that precedes the actual essay – besides being a fun way of keeping track of one's ideas, also showcases another of Milutinović's motivations: by allowing them for a moment to step out of the world of comics and drawing, a discipline in which they had specialised throughout their studies. By reflecting upon the materials of the research as well as their chosen working methods, Milutinović was able not only to determine the most suitable format for their essay (a comic about a specific meme) and abstract (a meme about the essay), but also to invent new ways of making a comic, and in doing so, to reflect upon their own design practice.
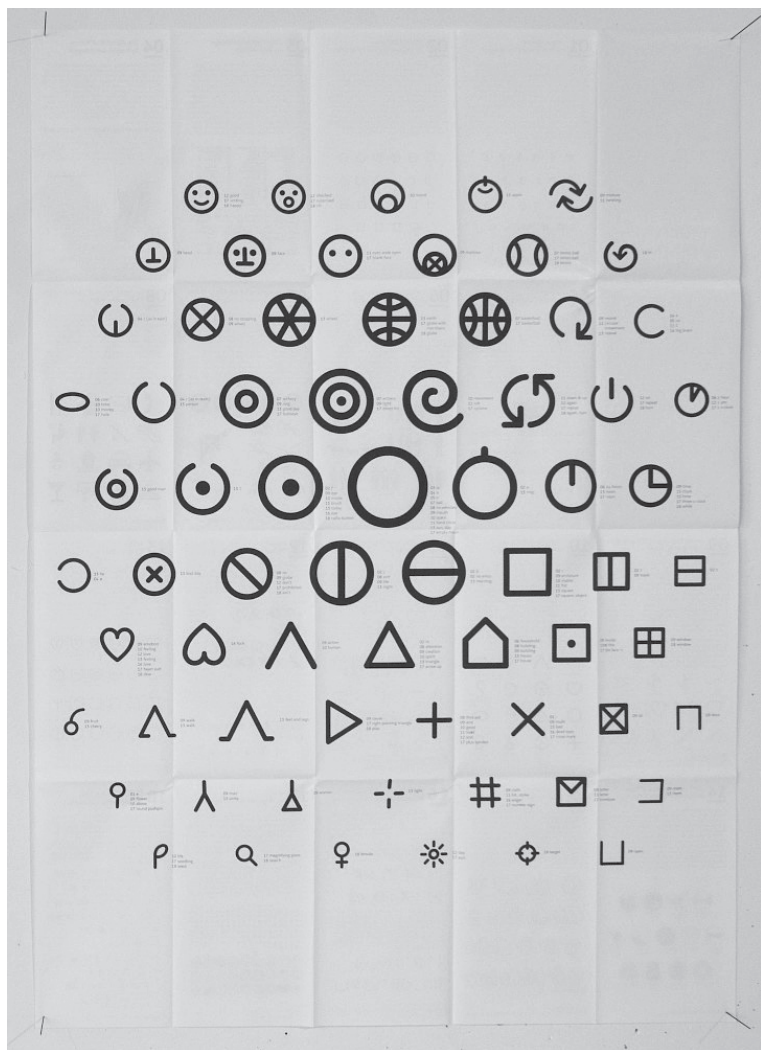
USEFUL ATTITUDES WHILE DEVELOPING A RESEARCH DOCUMENT

Cynicism, recklessness and pride are unhelpful. Fear is unnecessary. The power of the research document is that it doesn't give you anywhere to hide: [▶] all of your motivations can be easily understood by your tutor, advisor, peers and others. You should consider the research as a unique opportunity to learn skills that will serve you forever. [▷] But also as a challenge – and as something fun, approaching it with a certain game-like quality, getting closer and closer to what it always was, right from the beginning: what you really wanted to find out. [8]

For his work ***The Annex of Universal Languages***, typeface designer **Edgar Walthert** collected historical examples of designs for symbol-based universal languages. One part of the project consists of a diagram that shows similar symbols from each of the visual languages Walthert studied. However, by also showing the very different intended meanings for similar-looking symbols, it becomes painfully clear that none of these visual language systems even comes close to being universal – each and every one of them is contingent, constructed, and context-dependent.

Walthert's generous attitude reveals something of a paradox: combining reverence toward the work of the designers that preceded him, with a critical perspective towards their ambitions – which all of them were probably aware they would never be able to fulfil. Walthert's own project is bound to be incomplete as well, but is every bit as utopian in its enthusiasm and precision as any of its subjects. The *Annex* includes examples from medieval Europe as well as contemporary China and Japan, and is done with an inspiring attitude of precision, inclusivity and humility, demonstrating the author's keen awareness of the fact that many, many perspectives are still missing. [⌀]

PROCESS
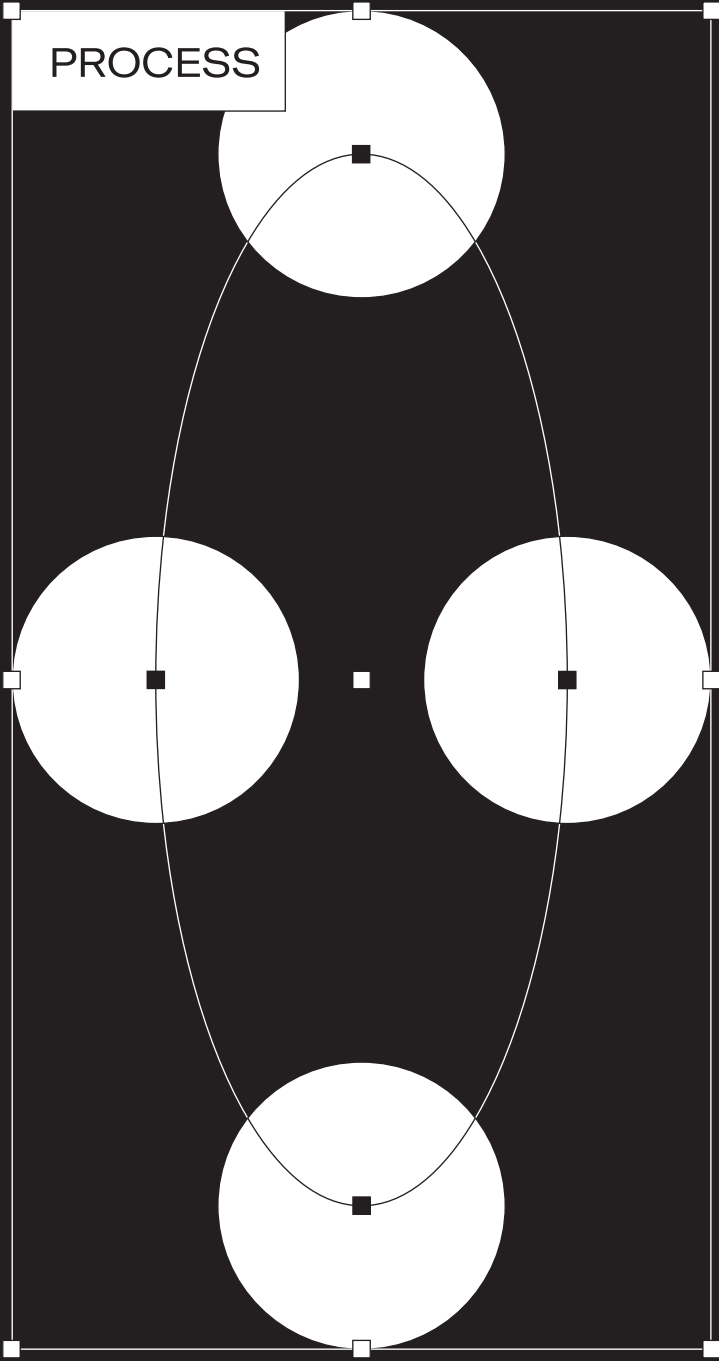
PLANNING
　　↪ *La historia de mis dientes (The Story of My Teeth)* – Valeria Luiselli
　　　　Media: novel, exhibition
　　　　Published: Fundación Jumex Arte Contemporáneo; Coffee House
　　　　　Press
　　　　Year: 2013

DURATION
　　↪ *Drawing a Hypothesis: Figures of Thought* – Nikolaus Gansterer
　　　　Media: drawings, writing, book
　　　　Published: De Gruyter, Berlin/Boston, Edition Angewandte, 2nd
　　　　　corrected edition
　　　　Year: 2017

FROM READING TO MAKING
　　↪ *Funk Lessons* – Adrian Piper
　　　　Medium: group performance
　　　　Published: University of California at Berkeley
　　　　Photo credit: Photograph documenting the performance,
　　　　　courtesy of the University of California at Berkeley, collection
　　　　　of the Adrian Piper Research Archive (APRA) Foundation,
　　　　　Berlin. © APRA Foundation Berlin.
　　　　Year: 1982-1984

GUIDANCE & ASSISTANCE
　　↪ *X-Ray Portraits* – Saiko Kanda & Mayuka Hayashi
　　　　Medium: X-ray photography
　　　　Published: Musashino Art University
　　　　Year: 2013

La historia de mis dientes

VALERIA LUISELLI

narrativasextopiso

10A

20A

80A

14A

22A

16A

16

10

80

14

Longitud de la corona 11.2 - 9.8
Longitud radicular 13.0- 13.4
Longitud total 23.6 22.4
Anchura de la corona M-D 8.6 - 6.6
Anchura de la raíz (cervix) 6.4- 4.7
Lado faciolingual de la corona 7.1- 6.2
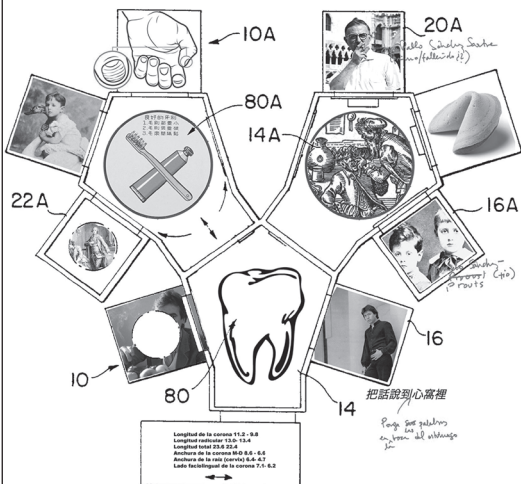
TO PLAN OR NOT TO PLAN

The process of developing a research document is usually divided into seven steps, [9] and my only comment here is that these steps do not necessarily need to be followed in this particular order:

↳ Identify a precise topic;
↳ Collect or create documents on this topic;
↳ Structure these documents;
↳ Re-examine the topic in light of the collected or created documents;
↳ Organise all these materials into one organic form;
↳ Make sure your audience understands you;
↳ Provide documentation so that your audience may re-examine your topic through your sources.

The whole point of conducting research is to come up with new findings – if you already know where you want to end up, you are not developing a research document, but in fact doing something else. Planning to find out something you don't know yet can be achieved by leaving enough time open for surprises. You will find that your thoughts have a weird habit of also developing when you are not busy with them: in between work sessions, while you are doing the dishes or just walking around. It's much more efficient to work in many short bursts than to try to cram everything into the last month before the deadline. Perhaps most importantly, do not wait with writing or documenting until after you have digested all of your source materials, but start taking notes immediately, in any way, shape or form. Otherwise you may well keep collecting forever and never get started with ordering. [▶]

The Story of My Teeth is a 2013 Spanish-language novel by **Valeria Luiselli** which she wrote in collaboration with workers at a juice factory in the city of Ecatepec, Mexico. Luiselli would submit chapters to be read by the factory workers, who would then send her a documentation of their discussions. Luiselli was able to conduct a number of such "tests" that allowed her to develop a new and highly specific approach to writing.

This kind of social experiment needs to be planned well in advance in order to leave you enough time to incorporate it into your research, to learn from the findings, and to embed it within any other research work. Real-world research activities such as trips, field work, and visiting libraries or art collections, all require extensive planning – but can also provide an extremely rewarding and valuable contrast to the inevitable "desk work". [3]
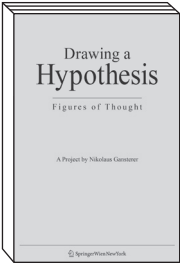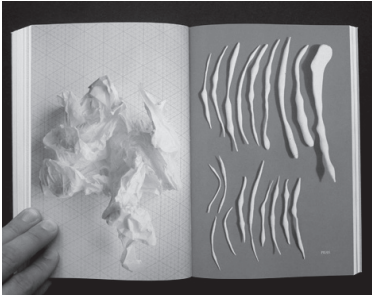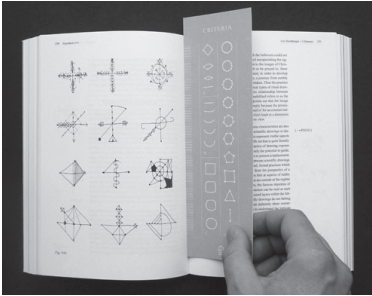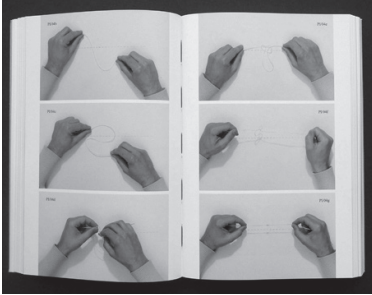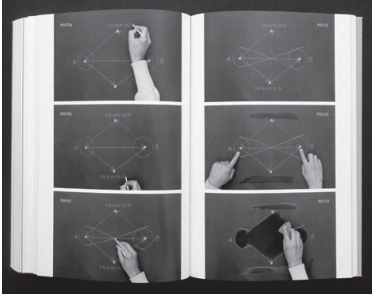
DIFFERENT USES OF THE DURATION OF THE PROCESS

We have already seen that you can use time to your advantage, [▶] and this is even more the case when you use artistic techniques for analysis. A traditional thesis is built around a single process that is theorised in advance, [▷] but ***Drawing a Hypothesis*** by **Nikolaus Gansterer** shows that other processes are possible too.

Gansterer made drawings of a number of diagrams he had collected, in an effort to better understand them. He then sent his drawings to different people "with a request for a written interpretation", before again responding to their texts through a second series of diagrammatic drawings. This whole process was then repeated once again, resulting in a variety of new ideas and hypotheses.

Drawing can be used as a way of analysing art – and can thus become a research method in its own right. Gansterer: "[…] drawing can mediate between perception and reflection, it plays a constitutive role in the production and communication of knowledge."

This type of process requires a specific attitude on the part of the researcher. [♀] Done over a longer period of time, it demands an ability to shift back and forth between making and analysing. This is sometimes called "thinking by making". It must always be followed by an additional step of verification, to see whether others are still able to follow your thinking. When done successfully this can fulfil, at least in part, the same purpose as an extensive bibliography. [♪]

Whichever approach you choose, you should never use your research as an alibi for not working on other projects you're engaged in – first of all, because nobody will believe you, and also because proper planning should enable you to do both. Ideally, you should start your research at the beginning of your graduation year. Ideally, you should complete the first full draft of your research document halfway through the process, leaving the second half for restructuring, editing and finalising.

HOW TO GO FROM READING
TO MAKING OR VICE-VERSA

In a research document that is mainly historical or
theoretical, there may not be any "making" activities
involved besides the actual writing of the document
– which, as any writer can tell you, is also a form of
making. [▶] Often, however, the term "making" is not
meant to include writing.

People conducting practice-based research that starts with a historical component may find it difficult to go from reading to making, while people conducting research that is first and foremost practice-based sometimes have trouble going from making to writing. This is unnecessary, though understandable, because reading and writing are often exclusively related to analysing, while making is related only to artistic creation. However, "poiesis" (from the Greek word for "to make") is the act of bringing something – anything – into being that didn't exist before: even a research document. Also, the etymology of the word "theory" invariably includes some version of "to see", "to spectate", "to contemplate". Taking a step back and looking at what you're making is the beginning of theory. Analysing and creating are two different processes which can't be done at the same time, but at best in parallel, [▷] and it's a good idea to start this parallel approach from the very beginning – don't wait with either – since each separate process influences the other.

Crucially, this doesn't mean that writing and reading must always remain analytical, or that practice-based activities are necessarily creative. **Adrian Piper** in her 1980s work ***Funk Lessons*** [18] shared her findings on the intricacies of funk music during a series of participatory social events in which she taught a group of mixed-race participants about black funk and how to dance to it. Piper herself analysed the process as follows: "[funk] is a collective and participatory means of self-transcendence and social union in black culture along many dimensions, and so is often much more fully integrated into daily life. Thus it is based on a system of symbols, cultural meanings, attitudes and patterns of movement that one must directly experience in order to understand fully." [19] One of Piper's explicit aims in the teaching of theory as well as practice in this participatory manner was "to enable everyone present to GET DOWN AND PARTY. TOGETHER." Piper also invited a discussion about the music's cultural and historical background, its meanings, and the roles these play in black culture. "The aim was to transmit and share a physical language that everyone was then empowered to use." This is also an excellent example of what can be described as sensory knowledge. [⌒]

RESEARCH IS NEVER A
PURELY INDIVIDUAL EFFORT [▶]

Although it might seem like something you will have to do all by yourself, there are in fact many other parties involved in any research project, and some projects are almost entirely collaborative. [▷] Within an institution, you will be working closely with your research tutor, advisor, or other contact person. Perhaps you have no direct choice in this regard – even then, however, your previous choice of study and/or career path has led you to a group of people with a specific kind of expertise. Also, librarians, workshop staff, former peers, teachers and others will often be able and willing to help you if you ask them nicely. But you might be surprised how much more help you will end up wanting and/or needing.

As you receive help from multiple reviewers that comment on your work as it progresses, it is your job to select those comments that will be fruitful for your process.

Researchers often manage to work together with partners outside of their own field. [↩] The intimate *X-Ray Portraits* of couples by **Saiko Kanda and Mayuka Hayashi** were made using an MRI scanner, a machine that is by no means part of the standard equipment of an art school. The Japanese photographers who made these images for their graduation project were able to work closely together with the technicians operating the machine. This kind of cooperation demands a solid commitment over time, as you will have to build a relationship of trust with a party that might not share your goals.

49

X-Ray Portraits

Saiko Kanda & Mayuka Hayashi

CONTENT

WRITING
↳ *Cat's Cradle* – Kurt Vonnegut
  Media: science-fiction novel, book, master thesis in anthropology
  Published: University of Chicago; Holt Rinehart & Winston
  Year: 1963/1971

VISUALS I
↳ *Ways of Seeing* – John Berger & Mike Dibb
  Media: television series, book
  Published: BBC Two; Penguin
  Year: 1972

VISUALS II
↳ *A Moving Border: Alpine Cartographies of Climate Change* –
  Studio Folder (Marco Ferrari & Elisa Pasqual) with Andrea Bagnato
  Media: book, data visualisation
  Published: Columbia Books on Architecture and the City
  Image credit: Photo by Delfino Sisto Legnani, courtesy Studio
    Folder
  Year: 2019

TOOLS
↳ *A Cookbook of Invisible Writing* – Amy Suo Wu
  Media: book, writing, design, drawing, workshops
  Published: Onomatopee
  Year: 2019

QUOTING
↳ *How Not to Be Seen: A Fucking Didactic Educational .MOV File* –
  Hito Steyerl
  Medium: 15'52'' single-screen video
  Published: Artforum
  Images: Creative Commons 4.0, courtesy of the artist and
    Andrew Kreps Gallery, New York
  Year: 2013

AUTHORSHIP, REFERENCING, COPYRIGHT
↳ *This Is Not by Me / Legal Perspective* – Cornelia Sollfrank
  Medium: installation
  Published: *Anna Kournikova Deleted by Memeright Trusted
    System* (exhibition), HMKV, Dortmund, Germany
  Photo: Christoph Irrgang
  Year: 2008

Cat's Cradle

a novel* by KURT VONNEGUT, JR.

* A harmless untruth
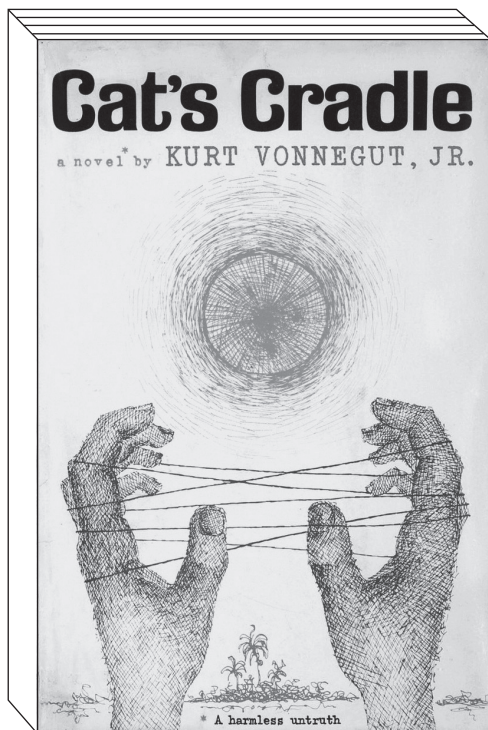
WAYS OF WRITING

In 1971, the famous novelist **Kurt Vonnegut** successfully submitted his science-fiction novel ***Cat's Cradle*** as an anthropology master thesis – the thesis was accepted, presumably, because Vonnegut had found a way to write a story that included all of his original research findings.

   In which way, in which style, in which mode should you write? A general rule is that the further you digress from the clearest possible way of writing, the more difficult you're making it for yourself and for others. The clearest way of writing is analytical, rigorous, condensed and conclusive [▶] – and, although it can be widely diverse, difficult and dry at times, it never has to be boring.

   Writing can also be done in many other modes: speculative, dramatic, lyrical, or creative, for instance – and still clearly convey your research findings. Literature can be a form of knowing in its own right. [▷] Whichever style or modality you end up writing in, all criteria regarding the content remain

every bit as valid. However, most research documents aren't pure poetry, the reason being that in poetry each individual reader – not the writer – at least partly gets to decide the meaning of a text, which is unhelpful if you're trying to convey something specific.

Writing fiction is also exceptionally hard to balance with clearly presenting your findings. This is why you shouldn't do it – unless you've decided there's really nothing else you can do. It will only cost you more time. Also, in general, don't start with a certain label or style in mind (speculative, fictional, poetic, etc.) – start only with your research topic and your findings, and just write. Leave it to others to label your work for you.

In rare cases, writing in a more artistic, fictional or poetic mode may turn out to be beneficial. Sometimes a fictional approach can be interspersed with analytical passages, in the same way as illustrations can be used to provide examples, context or clarification. One of my students once wrote a dialogue between three fictional entities, each providing precise descriptions and criticisms of artworks relevant to the student's research question. There's no need to consciously develop a specific writing style – except perhaps if this style is somehow related to your research or design question – instead, just let the style evolve naturally.

When using other ways of writing, don't explain what you're doing – just do it, as well as you can. You can reflect upon your writing in a separate text. [↻] If the writing is done properly, everyone should understand. Though a more artistic mode of writing will also allow some room for interpretation, this should not have any effect on the clarity with which your research question, findings, sources, examples and conclusions are communicated.

Some more general rules on writing include: [↻]
↳ Start writing as soon as you start your research;
↳ Write everything that comes into your head in the first draft, or in plenty of notes, and be prepared to throw it all away again later;
↳ Writing is rewriting: though some people are able to write a good research document using just one or two versions and some editing, most people will have to rewrite everything at least three times. If you're writing fiction, be prepared to rewrite everything up to ten times;
↳ There's no point in trying to write in the style of what you are researching. Kurt Vonnegut was not researching science fiction.

Ways of Seeing
John Berger

Seeing comes before words. The child looks and recognizes before it can speak.

But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.

the door   the wind

the bird   the valise

The Surrealist painter Magritte commented on this always-present gap between words and seeing in a painting called The Key of Dreams.

The way we see things is affected by what we

BBC FOUR

The meaning of an image can be changed according to what you see beside it or what comes after it.

"WRITING" WITH IMAGES

You will often encounter the word "reading" in this book, more often than not in a broad sense that includes not only written language but also visual language – or any other kind of language, for that matter.

I could have chosen almost any of the examples described in this book as a demonstration of how people "write" with images – In the end, I settled for **John Berger**'s classic 1970s work ***Ways of Seeing***, simply because almost everybody knows it. And yet, although most people know very well that it consists of both a TV documentary and a book – and probably also because the TV series is so good – not everyone bothers to read the book. If you do read it, you'll notice that, even though chapters 4 and 6 consist entirely of images, they are no less "readable" than the other chapters. This is a great example of how you can share research and present an argumentation in a purely visual form. You could argue that *Ways of Seeing* is an essay, not a research document – to which I would counter that, in this instance, what matters is the approach, and that this particular approach can just as well be applied in a research document.

"Reading" in the context of research is not the same as interpretation, because your intention is to arrive at an intersubjective reading between yourself, your advisors, your peers, and any other relevant audience. This means that any visuals you use must be contextualised and positioned so that your research can be "read" in a way that transcends any personal interpretation. In fact, you should approach visual materials exactly as you would approach text. [▶] To make sure that your work comes across as intended, invite others to "read" it, and ask them for their commentary. [▷]

USING DIFFERENT KINDS OF IMAGES IN A VISUAL ARCHIVE

Visuals that are the result of your own efforts can be every bit as important for your narrative as visuals from existing archives – and all should be approached with the same degree of care and precision. Most images that are worth using cannot be simply searched online (Google Images is not a source). Instead, you should find sources from specific online publications, libraries, or websites such as JSTOR, Google Scholar, The Internet Archive, or Wikimedia Commons. Better still, go to on-site media libraries or research stations, visit artists' and designers' studios or archives – or make your own documentation of physical archive materials.

The device depicted in the image on the left, from the project **A Moving Border**, is part of a measurement system designed to track small changes in the border between Austria and Italy. Parts of this border follow the natural boundary of the Alpine watershed, crossing snowfields and glaciers which are now melting, resulting in shifts along the physical border. **Studio Folder** (Marco Ferrari and Elisa Pasqual, working together here with Andrea Bagnato) surveyed these changes in real time, demonstrating quite visibly the destabilising effects of climate change.

Studio Folder not only created their own visuals while tracking these changing borders, but travelled to the affected glaciers to actually see what was going on, documenting their observations through photography. They also included diagrams made by scientists showing how glaciers melt, as well as historical maps and charts from national and local archives – once drawn by previous researchers, who had determined the location of the border at a time when it was still relatively stable. Studio Folder's research was thus informed by a wide variety of visual materials.

It's important to note that carefully collecting images from existing archives can actually be more time-consuming than making your own. A visual archive can be a great tool for becoming well-acquainted with your subject in an intuitive way – keep in mind, however, that a collection of images does not constitute an archive until all the materials have been properly sorted and referenced. [▶]

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A Moving Border

a   b   c   d

e   f   g   h   i

j   k   l   m   n

o   p   q   r

s   t   u   v

w   x   y   z

DIFFERENT ACTIVITIES, DIFFERENT TOOLS

A tool is more than just a useful object for you to work with: as an extension of yourself, before you even start using it, your choice of tool already defines to some degree the work you will be producing. This is true even for relatively "neutral" tools such as word processors or note-taking software.

Amy Suo Wu's *A Cookbook of Invisible Writing* invites the reader "to make small changes and perform acts of resistance at whatever scale, wherever they find themselves to be". This observation fits nicely with the main conclusion of Wu's research on steganography (the practice of concealing a message in plain view, for example using invisible ink) – that "in facing the open waters of the online world, a revival of the analog world of paper and invisible ink should seriously be considered". For her "invisible ink colouring book", Wu collected many new and inspiring examples, practices and perspectives – all of which demonstrate an inventive use of a variety of different tools – with an emphasis on their creative and political relevance.

Even something as relatively straightforward as sorting out your ideas can be done in many different ways. A commonly used tool for connecting pre-existing ideas is the *mind map*. Though it's quick and easy to implement and can be useful in many cases, a mind map won't be of much use for introducing structure – there are other tools that are much better suited to that task. [▶] Some people prefer to use online tools for this purpose [◁] – by constantly uploading new items and fitting them as nodes within a slowly growing network, a structure gradually emerges, not so much designed as grown.

Other popular tools include note-taking apps that allow for jotting down quick ideas as well as writing and structuring. You can keep a separate note for each of the elements of your research. The fact that these kinds of apps usually offer very poor support in working with images can actually be turned into an advantage, as it stimulates thinking in two parallel workflows: one textual, and one visual using other tools. [◉]

WHEN AND HOW TO QUOTE THE WORKS OF OTHERS

Correctly quoting prevents you from accidentally plagiarising the works of others. Most plagiarism happens accidentally, when someone unconsciously and incorrectly quotes someone else, thus presenting the work as if it were their own. To prevent this, always and immediately put any textual quotes you use within quotation marks and note the source. Any copyright

▶ This also applies to quoting from conversations and other unpublished efforts of others, an act of plagiarism that many artists – including myself – all too easily make: see the next spread

↻ This isn't always as straightforward as it sounds: see the next spread

information from visual, auditive or other kinds of quotes should be placed directly upon, in, or next to the quote. [▶] In the academic world, each institution usually prefers one of a few popular citation styles for text references. [▷] Besides being a matter of general academic etiquette, the methodical application of such a style will also provide you with a learning experience and help establish clarity within your written document. This does not mean, however, that this is the only acceptable method of reference. [↻]

A straightforward citation – whether textual, visual, or anything else – indicates to the reader exactly which source is being referred to. This is what distinguishes it from more implicit references, such as visual rhymes. **Hito Steyerl** has written many wonderful essays in which she often makes use of indirect quotations – referring to someone else's ideas, but in her own words, while always mentioning the author. This method can of course be combined with a formal citation style. It can even be done within a visual work: in her essay movie ***How Not to Be Seen***, [22] Steyerl directly quotes an image from Google Earth, including the copyright information. Another way of doing this is by including textual references (or credits) at the end of an audio-visual research document.

It's also possible, within certain software applications, to clearly refer to musical samples. What other kinds of references might be developed? Links inscribed in computer-generated imagery? Virtual-reality references? The most important thing to remember is that you should never hide where you found your inspiration, but instead share the fun. [↻]

Besides quoting text or freely available resources (such as visual materials), you may also wish to use copyrighted materials. Within educational institutions, there are certain rules that allow use of copyrighted resources for educational purposes. Keep in mind that such arrangements no longer apply when you publish your work outside of your institution. In that case, permission to use copyrighted materials must be obtained from the copyright holders. [↗]

… AND OUR OWN FUCK-UP

(by Florian Cramer and Dirk Vis, as staff members of Research Center
Willem de Kooning Academy, Rotterdam)

In research, any unacknowledged copying or paraphrasing
counts as plagiarism – no matter how much or little has
been reused, and regardless of whether the source is a
publication, something unpublished, or even something
said in a conversation. Academic norms of attribution
differ widely from how third-party materials are reused
in the arts, and can even be stricter than what a court of
law would deem a punishable copyright violation. On the
other hand, almost everything can be used, as long as the
source is properly acknowledged.

   The first edition of this book, published in 2021,
contained a list of "questions to help you get started". [26]
This list was in fact based on the work of a colleague of
the author. In 2017, Merel Boers, thesis tutor at the Royal
Academy of Art, The Hague (Koninklijke Academie van
Beeldende Kunsten, KABK), formulated various iterations
of a class assignment with a list of varying "what", "why"
and "how" questions in order to explain how research
abstracts work. [2] Merel Boers, Füsun Türetken, and the
author of this book jointly taught that particular KABK
theory class. Füsun Türetken introduced to the class
Kanda and Hayashi's *X-Ray Portraits*, Studio Folder's
A Moving Border, Harun Farocki's *Parallel I-IV* and

Metahaven's *Captives of the Cloud*. These examples also appear in this book.

The first edition of this book clearly lacked credits where they were due. Or, more precisely: it lacked citation references and sufficient acknowledgments. This, of course, is all the more embarrassing in a book that teaches research.

But perhaps most embarrassing was how easily we, the research group at the Willem de Kooning Academy in Rotterdam that developed this book, could have avoided this: simply by adding quotations, footnotes and citation references to the sources.

This case also demonstrates the partly opposite cultures in the arts vs. academic research with regard to sourcing, referencing, crediting and using third-party work. To sum up these differences:

↳ In research and scholarship, everything – all work done by others – may in principle be reused, as long as it is done in the form of a citation, with complete attribution and a reference to the source. Conversely, one needs to meticulously acknowledge and reference even the tiniest bit of information taken from somewhere else. This includes, for example, everything taken from the internet and social media, even something someone casually said in a private conversation, or – as in our own case – unpublished course and project materials. This obligation does, of course, not exist when those materials were themselves taken from other sources. Then, professional research ethics requires you to look up, study and reference those original sources.

↳ In the arts, by contrast, many materials cannot be reused in one's own work because of copyright, trademarks or design rights (also collectively known as "intellectual property"). But when materials are in fact reused, attribution tends to be looser. For example: cubist, Dadaist, pop-art and punk collages do not footnote their sources. When Kurt Schwitters created his own version of Dada, "Merz", he cut out the word from the logo of the German Commerzbank without asking the bank for permission, although – working as an advertising graphic designer to pay his bills – he knew all about trademarks.

When art practice and academic research converge in artistic research, their two different cultures of reusing other people's work can collide. Often, there is not yet any existing best practice for this. But neither is there any "artistic license" for sloppy sourcing, referencing

This Is Not by Me / Legal Perspective

Cornelia Sollfrank

or attributing within artistic research. At the very least, when you collaborate as an artist with academic researchers, you will need to comply with academic standards of source attribution. [▶]

A project that investigates copyright and attribution through artistic research is **Cornelia Sollfrank**'s *This Is Not by Me / Legal Perspective*. In the late 1990s, Sollfrank commissioned several computer programmers to write "net.art generators" for her website: online apps that created algorithmic collages of images found on the web, based on user-entered search terms. As an artist/researcher, she was not so much interested in the visual aesthetics of computer-generated images or the automation of collages, but rather in the cultural ramifications of networked images: how these images no longer stand by themselves, and how they become part of processes, including new social uses.

Sollfrank used one generator to create new variations in colour and shape based on Andy Warhol's series of paintings *Flowers* (1964), simply by entering the words "Warhol" and "flowers" in its text field. When invited by a gallery for a solo exhibition, she proposed to print these generated images on large canvases and to sign them with her own name next to a computer-generated title stamp (such as "anonymous-warhol_flowers@Jan_14_22.29.38_2021"). Fearing a copyright lawsuit by the Andy Warhol Foundation, the gallery rejected her proposal. As it turned out, the copyright of Warhol's *Flowers* was a complicated issue in itself, since the paintings were based on a photograph by the American nature photographer Patricia Caulfield (Caulfield had sued Warhol in 1966 and obtained royalty payments from him).

For her gallery show, Sollfrank interviewed four intellectual property lawyers, asking them who, according to their expert judgment, was the legal author and copyright owner of the flower pictures created by the net.art generator: Patricia Caulfield, Andy Warhol, Cornelia Sollfrank, the programmer of the generator, the computer program itself, or its users. Most of the experts came to different conclusions. The gallery exhibition ultimately consisted of four video monitors with their talking heads.

Sollfrank uses artistic research to critically and practically inquire into issues of authorship and intellectual property. Most artists simply ignore these issues, reuse whatever is available, and resolve – as did Warhol – any copyright conflicts only after having been pressured to do so. The latter attitude quickly becomes academic sloppiness, and can certainly backfire when

artists start working as researchers – as happened in the case of this book.

In a work such as this one, attribution is simply a matter of fair practice. This applies to any work – regardless of whether it involves generators and algorithms, as in the case of Sollfrank's, or traditional media. When individual work has originated in a collaborative project, in workshops or in teaching materials, references can easily be lost, resulting in careless or missing attributions. The lesson to be learned here – also by us, as the "authors" of this book – is to rigorously scrutinise your own work before publication. It may very well be less "your" work than you had thought. [▷]

This Is Not by Me / Legal Perspective

Cornelia Sollfrank
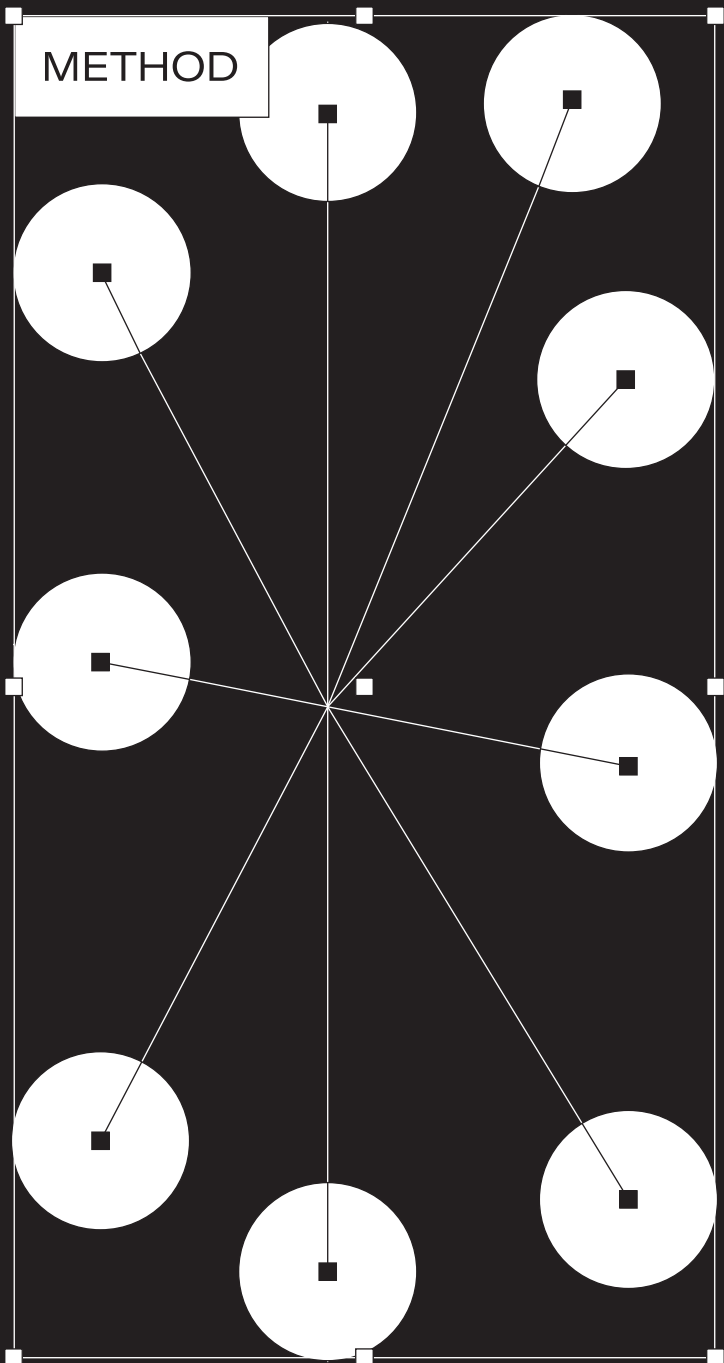
METHOD

Method

MIXING METHODS
↪ *Counterspace: Classroom Space as a Pedagogic Tool to Share Authority and to Empower (Design) Students* – Susana Carvalho
   Media: writing, photo documentation
   Published: master thesis, Piet Zwart Institute, Rotterdam
   Year: 2019

EXPERIMENTING
↪ *Beauty Kit Focus Group* – Isabel Burr Raty
   Media: interactive performance, beauty products, focus groups
   Published: Waag Society; Vrije Universiteit Amsterdam; Mediamatic
   Year: 2019

SPECULATING
↪ *Black Womxn Temporal Portal* – Black Quantum Futurism
   Media: website, video, diagram, performance, text
   Year: 2019

COLLECTIVITY
↪ Jatiwangi Art Factory
   Media: various
   Image: photo by Alma Noxa
   Year: from 2006 onward

ACADEMIA
↪ *Propaganda Art in the 21ˢᵗ Century* – Jonas Staal
   Media: book, exhibition
   Published: PhD thesis, Leiden University; Het Nieuwe Instituut; MIT Press
   Image: "Steve Bannon: A Propaganda Retrospective, Study", Remco van Bladel and Jonas Staal, produced by Het Nieuwe Instituut, Rotterdam, 2018
   Year: 2019

TRANSDISCIPLINARITY I
↪ *The Possibility of Spirits* – Mattijs van de Port
   Media: film, documentary, visual ethnography
   Published: HERA research project, Department of Anthropology, Vrije Universiteit Amsterdam
   Year: 2016

TRANSDISCIPLINARITY II
↪ *Björk's Letters with Timothy Morton*
   Medium: emails
   Published: from *Björk: Archives*, by Alex Ross, Nicola Dibben and Timothy Morton, with contributions by Klaus Biesenbach and Sjón; reproduced by kind permission of Thames & Hudson Ltd., London
   Year: 2015

CONDUCTING ORIGINAL EXPERIMENTS
USING EXISTING METHODS

Besides deciding upon an approach for your research, [▶] you will also be choosing one or more specific research methods. Within institutional settings, these are often implicitly communicated from tutor to student. In some (but not all) curricula, the most suitable research methods will have been described explicitly. Artistic research methods differ widely, and there is no clear overview of all the different methods – nor would such an overview be likely to remain stable for very long. During the brief period of compiling the examples for this book, I encountered a wide variety of methods such as: appropriating, call-and-response, collecting, comparing, documenting, performing activist interventions, giving or participating in workshops, distorting, drawing, hacking, interviewing, mapping, mourning, performing, processing, recreating, ritualising, teaching, (a/b) testing, training, walking, and many more.

For her master thesis in art education, titled ***Counterspace***, **Susana Carvalho** developed original research using new combinations of several existing methods – for example, by conducting social-educational experiments in the classroom while teaching typography. For a typeface designer, space and counterspace are basic working materials, so that one thinks as much *about* them as *with* or *through* them. Besides references to relevant theoretical sources, Carvalho also included an intriguing perspective of her own: by establishing a link between the theory of typeface design and her own educational experiments, she was able to make interesting new observations and draw relevant conclusions on the use of classroom space.

Describing your methods and your motivations in the form of a methodology – in a separate text, [▷] and regardless of how obvious these might seem – will enable you to demarcate these methods and motivations, to discuss them with others, and also to ensure that they are suitably embedded and interwoven. Many (aspiring) artists who consider the research process daunting have in fact often already conducted a substantial amount of research, without ever realising it – simply because it was never explicitly formulated or documented as such.

Counterspace

Susana Carvalho

FINDING YOUR OWN METHODS

Experimenting is not the same thing as developing your own methods. You can conduct new experiments using existing methods, but you can also experiment on the level of methodology itself by inventing your own methods. Art or design research can be a complex combination of many different research methods, ranging from the scientific to the highly experimental and even the commercial. [▶]

For her project ***Beauty Kit Focus Group***, **Isabel Burr Raty** ran a self-styled "farm" where female sexual fluids were harvested (at the time of writing, male and transgender farms are also in the works). The *Beauty Kit Focus Group*, which she uses to present her research, is a "hybrid narrative device that hacks the focus group format". It's part lecture, part product presentation, part discussion, where the artist pitches a range of beauty bio-products, all of which have been conceptualised and manufactured using genital secretions harvested at the "farms". Focus group participants are invited to try out these exotic unisex products, enjoying their benefits while inquiring about the farming technologies and providing advice on further refinements to the "sustainable" production model.

The methodology combines scientific, medical, commercial, non-Western and experimental methods – including some developed by the practitioner herself. The focus group in this case provides a format for presenting ongoing research while simultaneously conducting new research on prototypes, visual identity, and future prospects. The focus group also provides a forum for sharing the newest medical-scientific findings – as well as an honest appraisal of their limitations. These different combinations are reshaped into a new kind of ritual that queers the commodification of beauty and sex.

When discovering new or hacked versions of existing methods, it's a good idea to include a contextualisation of, and a reflection upon, the existing literature for these methods. Also, as mentioned elsewhere in this book, you should make sure to keep track of the different methods you have used, preferably in a separate text. [▷]

"SPECULATIVE EVERYTHING" [▶]

The arts, design, economics, financial investment,
history, mysticism, philosophy, realism, science fiction,
software, thinking – all of these and more have at some
point or other been described as "speculative". When
we call a practice speculative, we usually mean this
in contrast to empirical, fact-based or experimental
practices. The term crosses boundaries between widely
different disciplines and realms of thought. Speculative
practices are those that explore beyond the limits of
empirical experiments – although they can also be
combined with these same experiments. A speculative
approach is often associated with dreams, imagination,
alternatives, futuring, parallel worlds, and thought
experiments. Whereas design usually focuses on a
solution, and art on a question, speculation can focus
on a proposal. Something speculative is an attempt to
give shape to different ways that our world(s) could
be. Speculation also applies as much to the past and
present as it does to the future. Perhaps the most
important difference between speculation and fantasy
is that the former is always embedded – however far-
fetched it may seem – within everyday reality: mixing
and recombining different kinds of reality.

The art collective **Black Quantum Futurism**
combines different ways of making, thinking, being
and organising from an Afrofuturist perspective. Their
partly speculative project ***Black Womxn Temporal
Portal*** [1] is "an online protest statement against
limited conceptions about what 'The Future is…' that
disincludes Black women, femmes, transwomen,
and girls". The glamorously glitchy portal website
"recognizes the plurality and quantum nature of the
future(s) where Black womxn, femmes, and girls
exist and are safe, loved, and valued. Considering the
unique, intersectional, temporal experiences of Black
women and girls and the ways in which [they] are being
actively erased from the objective, linear future, this
text, sound, and image series is part of a nonlinear
timescape/tapestry/temporal map/toolkit preparing us
for the Black womanist, quantum future(s)". The maps,
rituals, meditations and programs together constitute
"an open access archive of the temporal technologies
Black womxn and girls have developed to ensure our
quantum future(s) and uncover our ancestral space-
time configurations for survival in the present".

RESEARCHING WITH OTHERS [▶]

Research generally benefits from being shared, rather than kept secret. We also seem to be witnessing a rediscovery of the value of not only sharing, but indeed actively cooperating on every level. As soon as you start working together with one or more people on the same research question, you're engaged in collective research. It's an open question as to whether most artists and designers, when asked, would prefer to work on individual or collective research – the curricula and funding structures currently in place usually facilitate only the first option, though cooperative artistic research is increasingly supported in many institutions. An important consideration, when conducting collective research within most institutional contexts, is that there should be some kind of traceable arrangement that makes it possible to discern each person's individual input – in other words, it should always be possible, even with a collective effort, to differentiate between the various individual, participatory, and collective contributions. [▷]

Collective research is obviously at its most interesting when it looks into topics that need to be addressed cooperatively. **Jatiwangi Art Factory** is a community-based organisation that focuses on contemporary art practices embedded within local everyday life in the village of Jatisura, Jatiwangi province, West Java, Indonesia. The wide variety of projects such as residencies, festivals and exhibitions can all be understood as components of an ongoing participatory research into Jatiwangi society – a research in which villagers, organisers and external artists are all equally invested – deploying artistic practices to identify the village's opportunities, problems and positioning, while also locally integrating the knowledge of artists and practitioners from outside the community. Research and development of clay – a material traditionally used in the everyday lives of Jatiwangi residents in the production of roof tiles – is a recurring element. Anyone who becomes involved in these collective efforts lives, interacts and works together with the villagers in order to create something that can be researched, tested and presented together.

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Jatiwangi Art Factory

ACADEMIC WRITING

Research can either be *embedded within* an artwork
[▶] or function as *a description of* an artwork – or
perhaps some combination of both. [▷] ***Propaganda Art
in the 21st Century***, a book by artist **Jonas Staal**, falls
mostly in the second category. First published as a PhD
project in the Netherlands, it has since been published
internationally by MIT Press, though earlier iterations
of some of Staal's research can still be found online. [21]

   In his introduction to the MIT Press publication,
Staal describes his work as a "thesis on propaganda
art by a propaganda artist". His research contributes
valuable knowledge, partly developed through his own
artistic practice, to the academic study of propaganda.
The book is to some degree a description of this
knowledge, while also embedding it within a broader
discourse. This "propaganda research" thus positions
itself somewhere between artistic, art-historical, and
political-science research. Staal could therefore be
described as an artist/historian, a hybrid figure who
nevertheless fully embraces the practice of academic
writing – while also further pursuing his own artistic

practice, in works as diverse as public symposiums, performances, interventions, sculptures, and political activism. One of his previous works, which can be seen as a precursor to his academic writing, was the exhibition "Steve Bannon: A Propaganda Retrospective" (see image).

Artistic writing is fundamentally different from academic writing – each follows its own inner logic – yet both forms share a number of essential characteristics. [↱] In academic writing, language is a tool for communicating knowledge that is generated elsewhere, usually in a lab or in the field. Such a report does not require interpretation. In artistic writing, however, the language *is* itself the experiment. More importantly, and regardless of the methodology and the form, both sorts of research documents share, at the most basic level, the same elements: they should focus on a clear and specific topic; they should say things that have not yet been said about this topic (or they should at least revisit things that have already been said, but from a different perspective); they should be useful to others; they should provide the elements necessary to verify or counter their arguments and conclusions; and they should provide a foundation for future research. By developing and presenting such a document, one participates in an ongoing conversation and tradition. [↱]

Although anyone can learn its fundamentals, [↗] it's important to note that academic writing is only suitable as a medium when you know in advance the works you will be describing. As a general rule, academic writing is not applicable to works that are still in the process of being invented or specified – although new forms of experimental writing can develop from academic writing on existing topics.

Isn't that scary?

Today, the spirits have really
withdrawn themselves from the earth.

So we invented that spirit on the spot.

WORKING IN BETWEEN EXISTING DISCIPLINES

Exploring an unfamiliar field of research, approaching it from the perspective of an outsider, can be very rewarding. [▶] Expanding this approach to include working with people, methods or knowledge from another field, and fully integrating these various elements within a synthesised approach, is what is known as *interdisciplinarity*. [▷]

There is a well-established tradition of filmmaking within the field of anthropology. **Mattijs van de Port** has been researching practitioners of the Candomblé religion, in the Brazilian state of Bahia, for many years, publishing his findings in academic papers, essays, books and movies. Much of his research focuses on the phenomenon of possession by spirits. Though his written academic work on the subject is very informative, only after watching his film *The Possibility of Spirits* did the idea of spirits– at least for me – indeed start to become a possibility. This is in no small part due to the editing of the film, which allows the viewer to experience Van de Port's thesis without him having to explain it to you.

Moviemaking allows for reciprocity: asking questions and having other questions asked to you in return. [⌓] This visual and open approach makes it possible to present multiple perspectives on a topic. Working with surrealist editing techniques allows for editing choices in sound and image far removed from prescribed modes, not only of academic writing but also of artistic filmmaking – so that the viewer might actually see the world with other eyes. Regardless of the academic value of Van de Port's anthropological findings, film students viewing *The Possibility of Spirits* will also be able to increase their awareness of many presuppositions about filmmaking, which they may have otherwise taken for granted. Working with people and methods from other fields, in cross-disciplinary and cross-cultural alliances, can encourage us to confront our own biases and prejudices.

the   river   that   isn't!!!
this   unseeing   is   so   vivid.
a mountain's haiku about a waterfall.

we're carving out new hope spaces.
sadness, longing, hope, susceptibility,
laughter.   good   ecological   recipes.

then how about this: between music and
words you are allowing the unspeakable
to   manifest

i   like   this   word   unspeakable

it feels ego-puncturing yet beautiful yet
weird yet fascinating yet spooky yet
physical nonhuman yet human. like
bataille's   idea   of   spirituality

when one feels prana it is like that. the
rushing quality and the tendrils climbing
up quality and the hairs on one's body
waving   like   coral   quality.

i just created headspace to go back read
all of our emails so far and
all these words are so internal now !!!

i guess i have a habit of physically
absorbing things which comes in handy
when i sing . so i guess my only clumsy
way to do this is in a round about way ,
around theory

and that might become
the subtheme of our little quest :
slippery-hand-reaches-even-slippery-tail

i feel also there is a reason why i havent
embroidered elaborate phrases so far
about my stance in this world .
probably because it doesnt sing well !

yes you're right about the "unspeakable"
... my lyrics are more like signposts
on musicmoods to kinda shortcut
to the feeling

WORKING TOGETHER WITH OTHER DISCIPLINES

The focus of art and design practices extends far beyond their own media, methods, practitioners and knowledge. Art as a reflection upon developments in other fields has brought forth many wonderful collaborations between different disciplines. The most suitable context for art projects can often be found in conversation with other fields such as philosophy, technology, social studies, medicine, biology, and the physical sciences.

The terms *multidisciplinary*, *interdisciplinary* and *transdisciplinary* are often used interchangeably – despite a general acknowledgement that there are in fact subtle differences. For example, the term *transdisciplinary* is often used to stress how this particular approach can lead to an entirely new field of inquiry. The whole is more than the sum of the parts. 1 + 1 = 3.

A beautiful example of a transdisciplinary collaboration is the correspondence between musician **Björk** and philosopher **Timothy Morton**. Their enthusiastic conversation quickly grows into an exchange between disciplines, in which the two fields at times seem to completely merge into a swirling, inspiring, intellectually and aesthetically rewarding new whole. Morton addresses many relevant concepts from his philosophical background, and, cheered on by the insights and experiences of Björk, succeeds in doing so perhaps even more profoundly and eloquently than he already does in his purely academic work – while Björk, inspired by Morton's thinking, reaches insightful conclusions about her own work and the world in general, which she had long intuited, but not yet formulated.

Their work also demonstrates how research can result from informal approaches just as well as it does from more formal methods: conversations and observations can be every bit as valuable as desk research and knowledge obtained from books. It's anyone's guess what kinds of new perspectives, projects, methods and knowledge still remain to be discovered when more disciplines start truly working together.

Björk's Letters with Timothy Morton

FINDINGS

FOREIGNNESS
↪ *Uit het rijk der kristallen (From the Crystal Kingdom)* –
Jan Cornelis Mol
Media: chemistry, documentary film
Year: 1927

FORMS OF KNOWING
↪ *Feral Atlas: The More-Than-Human Anthropocene* –
Feral Atlas Collective (edited by Anna L. Tsing, Jennifer
Deger, Alder Keleman Saxena & Feifei Zhou)
Medium: digital book project
Published: Stanford University Press
Year: 2020

NON-KNOWING
↪ *Altarpiece No. 1 Group X* – Hilma af Klint
Medium: oil and metal leaf on canvas, ca. 94 × 71 in.
(239 × 180 cm)
Image: Creative Commons 4.0, Wikimedia Commons,
Hilma af Klint
Year: 1915

BE A STRANGER

Artists and designers immerse themselves in a wide variety of (academic) disciplines which they have not mastered in any conventional sense. Where some might consider such a lack of knowledge problematic, artists see here an opportunity – to approach a topic with a completely different mindset than someone who has been deeply involved in it over a longer period of time.

In the early 20th century, filmmaker **Jan Cornelis Mol** developed his own techniques for making films, which allowed him to produce utterly original visuals – and even a kind of colour film, in a time when everything was still in black and white. The image on the left is part of a visual exploration of growing crystals, titled ***From the Crystal Kingdom***. This work can be understood as both scientific documentary and avant-garde cinema – but also as an excellent example of someone entering a territory as an outsider, allowing him to come up with startling new perspectives by thinking "with" or "through" his tools and materials; approaching them intuitively, unconstrained by the seemingly self-evident attitudes and preferences of scientists or traditional practitioners.

When immersing yourself in a subject you don't know so well, always remember to stay humble. There's nothing worse than a creative project topped off with a superficial sauce of "scientificness". The aim of this dabbling in other people's disciplines is not to come up with the next great work of optics, anthropology or philosophy. Rather, always remain connected to your own background, and you will soon be able to see the relevance of your own perspective. [▶] You should be every bit as clear about what you don't know, as you are about what you do know. Embracing a quality of not-knowing [▷] can help make space for creative development. Recognise your lack of knowledge, while always continuing to find opportunities to increase your knowledge. It's precisely this foreignness that will allow you to discover a completely new perspective on a topic that others may have spent years or decades studying.

From the Crystal Kingdom

Jan Cornelis Mol

Mitten crabs Lionel Devlieger	**Museum insects** Frédéric Keck	**Overburden** Anna Friz & Rodrigo Ríos Zunino	**Palmer amaranth** Rachel Cypher	**Pestilence** Elizabeth Fenn
Rabbits Lucienne Strivay & Catherine Mougenot	**Radioactive blueberries** Kate Brown	**Radioactive insects** Cornelia Hesse-Honegger	**Rats** Michael G. Vann	**Rats** Lesley Stern
Sea fire Agata Kowalewska	**Stream pollution** Juliana Spahr	**Styrofoam** Evelyn Reilly	**Sudden Oak Death** Matteo Garbelotto	**Tizón** Alder Keleman Saxena

FERAL ATLAS

The More-Than-Human Anthropocene

Curated and Edited by

Anna L. Tsing, Jennifer Deger, Alder Keleman Saxena and Feifei Zhou

ENTER
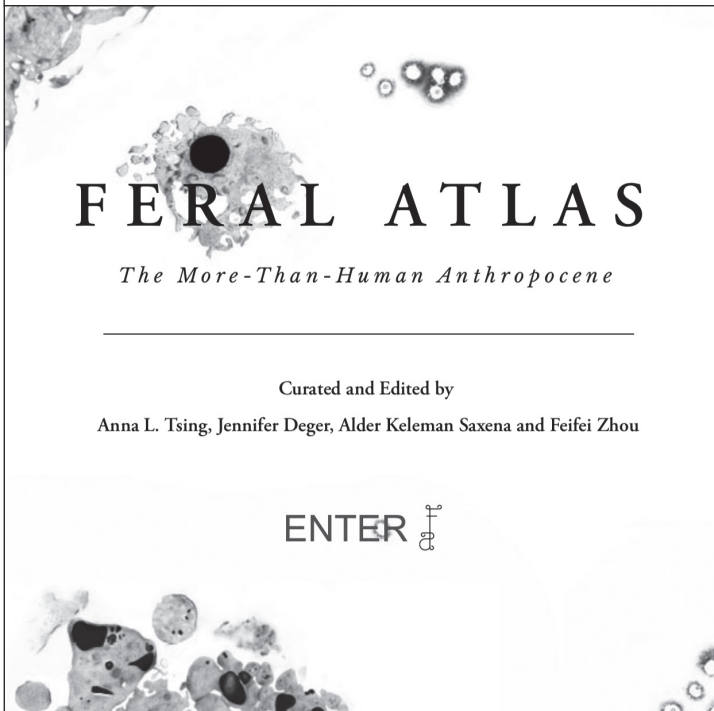
FORMS OF KNOWING

There are many different forms of knowing, and many approaches to generating knowledge: sculptural, experiential, data-driven, embodied, indigenous, holistic, performative, or networked, to name just a few. Knowing is embedded in practices, so by developing different practices, we also develop different forms of knowing. Knowing through physical presence, for instance, can be understood as something pure, non-discursive, non-propositional. As Susan Sontag wrote in the "The Aesthetics of Silence": "[...] each work of art gives us a form or paradigm or model of knowing something, an epistemology." [20] In that sense, artworks can question what exactly constitutes "knowing" – what kinds of knowing there really are. Also, the relation between knowledge and imagination isn't necessarily as obvious as it is often made out to be. At the very least, it's clear that the two need each other.

The **Feral Atlas Collective** unites more than 100 scientists and artists "to examine the un-designed effects of human infrastructures". The name of the collective is an acknowledgment of its aim to demonstrate how "ordinary, taken-for-granted infrastructures such as plantations, shipping routes, factories, dams, power stations and drilling rigs produce feral effects". The collective's digital book project *Feral Atlas* [23] shows "a transdisciplinary view of Anthropocene processes" presented as an online atlas of highly diverse research projects grounded in different forms of knowing. [▶] The many essays, maps, charts, illustrations, and sound and video poems that make up this atlas originated not only in a wide variety of practices but also in countries from all around the globe, further strengthening the common goals as well as the accessibility and urgency of the findings.

And so, while an art or design project can be a form of knowing in itself, the question of whether it also provides a form of communicable knowledge is not so easily answered. [▷] However, the research document *is* itself a form of knowledge, usually focusing on the art or design project at hand, regardless of how the two are intertwined. [⌖] Documenting the research questions, starting points, process and findings thus makes it possible to communicate the results to others.
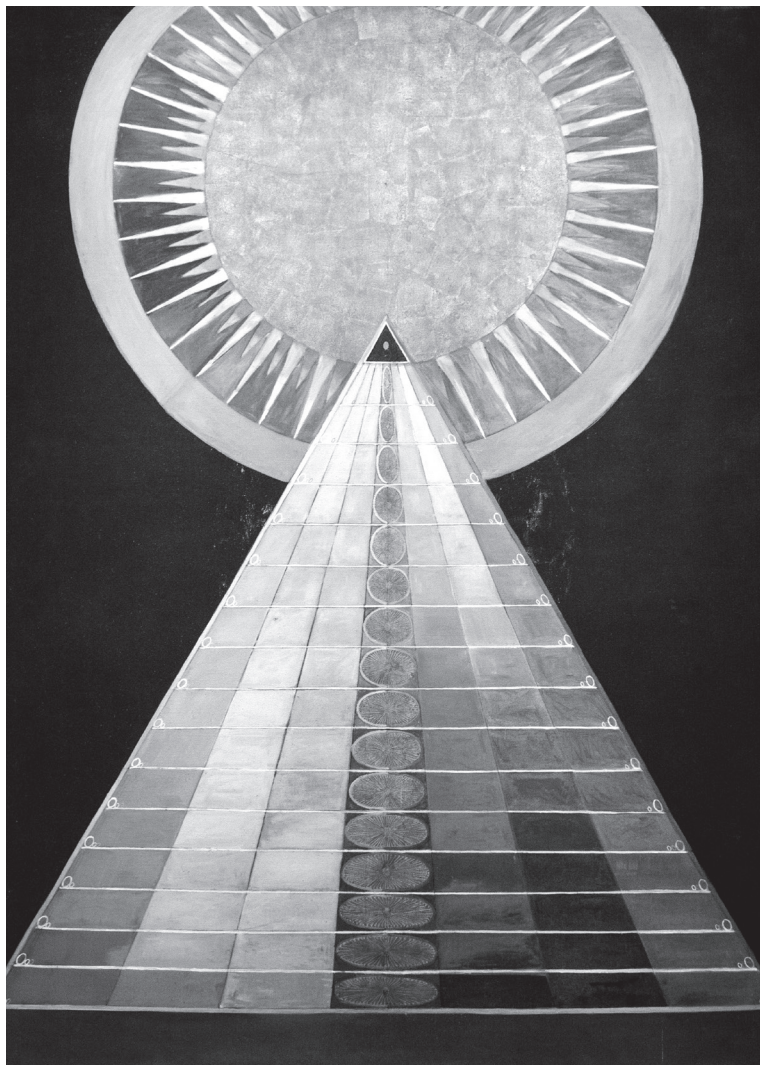
ANY RESEARCH DOCUMENT IS A KIND OF MAP

Most artists and designers do not publish research
documents separately from their artistic projects,
even though almost all conduct at least some form
of (more or less privately developed) research. Which
parts of the process constitute preliminary exploration,
and which parts should be considered research, can

be different for every practitioner. In an institutional setting, the process is considered at least as important as the outcome – therefore the research must be documented in a transferable way, and should not be (fully) open for interpretation. This process differs from a "making-of" documentation: showing the practical realisation of an object is usually not the same as showing the research that led to this realisation.

The 1915 painting *Altarpiece No. 1 Group X* by **Hilma af Klint** is part of a series that was meant to convey specific esoteric knowledge. Still, any attempt to read the work is difficult, if not outright impossible – which of course need not diminish in any way one's appreciation of the painting. What we are lacking, however, is something of an explanation or legend (literally a "thing-that-needs-to-be-read") that would allow us to make sense of the artwork. I would be very curious to see Af Klint's research document. I like to think of the hidden knowledge inside the painting as a kind of "weird knowledge" – something that others have called "more-than-human", "non-human", "inverted" or even "non-knowledge".

However you want to call it, the point is that your research can certainly – and extensively – be focused on this kind of "not-yet-knowing" or "not-knowing", a knowledge that is non-literal and non-propositional; research in general can be a messy process, in which you do not always know where exactly your fascinations and inspirations are coming from. You may well find yourself in a territory quite opposite to academic knowledge, since you're not working with facts or data, but with hunches and fictions – yet in the end, others will still need to be able to follow you, cognitively, into that terrain. We can disagree on what an art or design project means, but we still need to be able to understand, in the same way, what brought you where you ended up. The practice of documenting your endeavours, through approaches that are suitable for the types of research in which you are engaged, is what will allow you to tell that story. If research can be seen as an expedition into unknown territories – however imaginary or metaphorical – then the researcher is expected to return not (only) with their findings, but (also) with any kind of – possibly reinvented – map of how they found these.

TABLE OF CONTENTS

CHOOSING SOURCES

STRUCTURING I

STRUCTURING II

SUBTOPICS

Anatomy of an AI system
An anatomical case study of the Amazon echo as a an artificial intelligence system made of human labor

THE TABLE OF CONTENTS
AS A WORKING HYPOTHESIS [10]

Since structuring is such an important part of
developing the research document, it's helpful to
compile a table of contents very early on in the process
– keeping in mind that, much like the introduction
and the summarising reflection document, [▶] the
main purpose of this first iteration will be to help you

structure your ideas, rather than your actual research. You should expect to regularly update and rearrange this table of contents, since it will be serving merely as a working hypothesis in the early stages. Perhaps most importantly, it will provide you a tool for establishing the relations between the different types of research material, data, and other content. [▷]

Anatomy of an AI System by **Kate Crawford and Vladan Joler** consists of an exploded view map accompanied by an essay in 21 parts, which together constitute "an anatomical map of a single AI system", the Amazon Echo. [7] *Anatomy of an AI System* itself partly takes the form of a table of contents, and is an excellent example of how both the structure and the form you might choose for your research document are already largely defined by the data and documents you have collected. Consider for instance the example of a singer performing a concert of newly written compositions for their graduation: if the lyrics of the songs speak of the research process that led to the compositions, then the concert itself is the research document, and it's entirely possible that the table of contents could be presented as a concert programme (though documenting and archiving both the concert and the song lyrics would of course help make the research accessible for later study). Similarly, if a sculptor designs a walk-through exhibition that presents in sculptural form all of the steps taken during the research, and if the exhibition is archived in 3D scans, then the table of contents may very well be a 3D map of the exhibition, including sculptural models as "chapters".

Also keep in mind that the elements within a table of contents can vary wildly: besides the usual introduction and conclusion, chapters and subchapters, sections and subsections, you could also choose to include maps, a glossary, an index or visual index, figures (photos, drawings, sketches), videos, sounds, etc. The elements can also be ordered in many different ways, depending on your topic: chronological, spatial, comparative, inductive (from evidence to theory), speculative, alphabetical – even metabolic (I'm thinking here of one student who actually structured their research writings according to a metaphor of the digestive tract).

Anatomy of an AI System

Kate Crawford & Vladan Joler
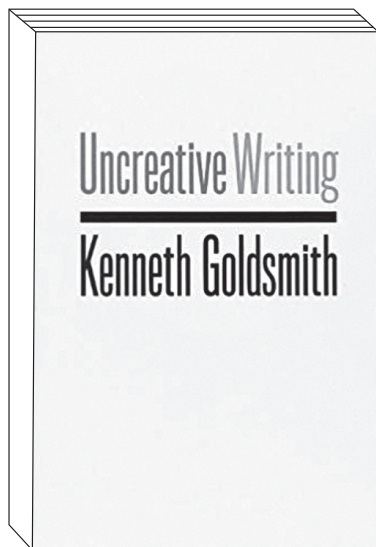
WHICH SOURCES TO USE
FOR YOUR RESEARCH?

Collecting sources for a practice-based research process can be quite different than for historical or theoretical research, [▶] but at its core the activity remains the same: by selecting or creating documents relevant to your topic, you are already preparing the development of a well-informed and significant research document. Compiling a bibliography or a list of references should be done in close consultation with your tutor, in a way that is consistent with your methods and approach. Keep in mind that you can include references to videos, podcasts, interviews, performances, images, etc., just as well as to books and articles.

In all likelihood, your primary sources will be one or more works of art or design. Your secondary sources should then consist of critical literature related to your chosen work(s). If you are conducting research on a specific topic for which there is no clear primary source (for instance: "fermentation as a metaphor in modern Japanese interior design") then you can also create your own research documents through interviews, consulting archives, finding pictures, etc.

When exploring an art or design object as your primary source (for instance "variations on the Pepe meme"), you should consider whether it is feasible to

include every single instance of the object that can be found. Alternatively, you can further narrow down your topic ("use of the Pepe meme printed on flags during the Hong Kong protests").

If you are researching an art or design object which, for whatever reason, you haven't been able to see, hear or experience directly, you'll be limited to using indirect sources: quotes, ideas or representations by others of your chosen work(s). Simply looking up representations of artworks online, obviously won't give you the same insights as looking at them in real life – except of course in the case of works that exist primarily online.

When researching an older topic, there will probably be many sources to choose from, whereas you may be unable to find any material at all on a contemporary topic. In the first case, you'll have to find a way to make the topic relevant for the present time; in the second case, your original criticism should be relevant in light of historical readings of similar works.

In some cases, it can be relevant to focus on a small number of sources, or even on one single source, instead of everything you can find on the topic you're addressing – you should then also consider reformulating your topic to include a reflection of why this is the case. Keep in mind that your goal isn't to come up with the next great theoretical or historical study, [▷] but to learn what you can from other, related fields and to apply this knowledge within your own project. You should also include a section in your abstract or introduction mentioning your reasons for focusing on certain sources and omitting others.

Deciding which references to use can become an artistic method on its own right. In ***Uncreative Writing***, poet **Kenneth Goldsmith** presents and discusses examples of literary works in which none of the words were originally written by the author, but all text instead has been parsed, copied or compiled from the work of others. Re-typing someone else's work in this case isn't plagiarism, but an artistic act in itself – provided, and this is a crucial point, that it's framed as such, and contextualised appropriately. The merits of such an approach are up for discussion. Copying someone else's text may be helpful as a writing exercise, but this can only constitute actual research (and not plagiarism) if it is done in accordance with your proposed topic, methods, and research questions – and in consultation with your peers and advisor. In such a case, Goldsmith's ***Uncreative Writing*** would itself be a valuable secondary source.

STRUCTURING DIFFERENT KINDS OF RESEARCH

As stated elsewhere in this book, [▶] the most suitable structure for your research document should follow naturally from the materials you have collected and/or created. However, in order to get there, it can be helpful to start by designing a structure – which you should always be ready to change again based on new findings. One of the many paradoxes involved in artistic research is that working with a solid structure gives you freedom. Exploring the boundaries of self-imposed confinement allows invention to arise. In short: design a solid structure, so you can let it go. A widely used tool for introducing such a structure is the table of contents [▷] – however, such a linear framework can be difficult to use for (or in combination with) research that is conducted first and foremost in a visual way. In that case, you can choose to follow a different approach, using for instance an image table, a mind map and/or some other visual

tool. [↻] Both approaches can also be combined in a two-track, parallel manner, and later connected in a variety of ways.

   The ***Mnemosyne Atlas*** (1924-1929) by **Aby Warburg** is a perfect example of such a hybrid approach. Warburg attempted to connect two distinct perspectives on renaissance art: on the one hand philosophical, on the other hand visual-historical. He thus published his research both in heavily annotated volumes of art history, and as a never-finished series of image panels. These panels amount to much more than some "Pinterest of art", however, since they clearly embody Warburg's central research question of how the depicted artworks were influenced by European classical antiquity. The specific order of the images on the panels itself reveals a wealth of highly specialised findings [27] which were of course echoed in Warburg's accompanying written publications.
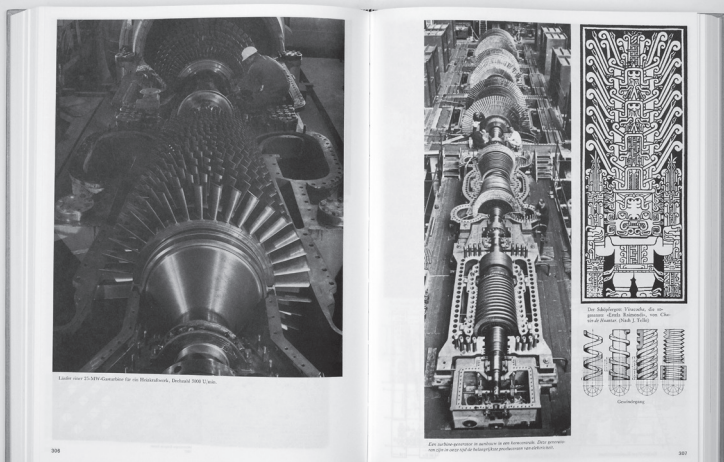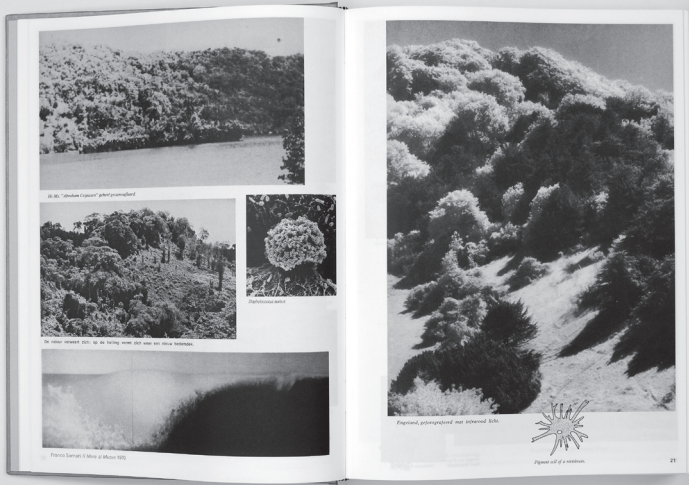
A NON-LINEAR STRUCTURE
IS ALSO A STRUCTURE

Though writing is often considered to be the most straightforward way of ordering research materials and arriving at some kind of objectivity in the research document, these goals can in fact also be achieved through other media such as visuals. [▶] Keep in mind, however, that merely spreading out a batch of collected images and looking for recurring elements or contrasts will only get you so far, and that compiling a folder with a hundred cool JPEGs is only halfway to getting started on your actual research. You will also need to rigorously incorporate a distinct activity in which you keep track, usually in a separate file, of the sources and contexts of all these images. You should do this not only for your own convenience (as images randomly copied from the internet can be very hard to track down later), but also to help remind yourself of the scope and boundaries of your investigation, so that you can actually wrap it up at some point. [▷]

Almost 100 years after Aby Warburg's *Mnemosyne Atlas*, [◌] the use of image panels and image collections as tools for artistic research is still constantly being reinvented by new generations of artists – even though they may not consciously recognise Warburg's ongoing influence. The image on the left is a spread from **Batia Suter**'s *Parallel Encyclopedia*. Though Suter uses techniques similar to Warburg's, her goals are very different. Like the image panels of the *Mnemosyne Atlas*, the *Parallel Encyclopedia* can be read through multiple – and not necessarily linear – approaches. Suter extensively researches her books, finding suitable imagery and captions and combining them in meaningful new ways, making excellent use of the associative value of the different elements. Though this approach is even more associative than Warburg's, it is every bit as precise, and with no less attention to the context and background of each image.
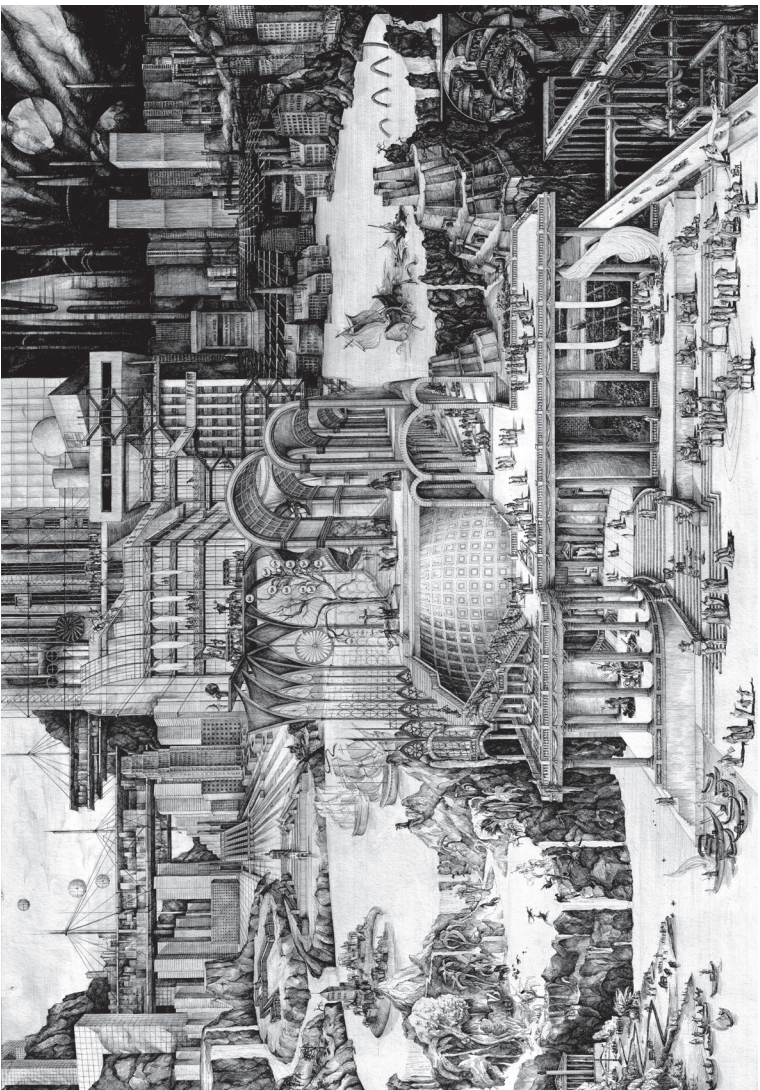
Parallel Encyclopedia

Batia Suter

CONNECTING SUBTOPICS WITH EACH OTHER

At a certain stage of your research, you will have formulated a clear and concise research question, one that is limited to a precise area of investigation. [▶] Working from there, you can expand your research question into a number of smaller sub-questions. Since most research questions connect two or more distinct topics, you can venture into each of these topics in order to find out precisely enough to be able to connect them together. A draft version of your table of contents [▷] is a useful tool for verifying whether you will indeed be able to clearly establish the different connections between the various subtopics.

Interestingly, this approach is also suitable for connecting subtopics that vary wildly in their form and/or nature: new imagery, interview results, sound experiments, theoretical sources, etc. that are relevant to the same research question can all be connected through new relationships to different forms of knowledge. [↻]

Carlijn Kingma's overwhelming ***A History of the Utopian Tradition*** [13] starts with an intriguing overview of her entire research, yet on closer inspection it soon becomes clear that she has immersed herself within many smaller micro-utopias – many specific historical versions of utopia. Her work, consisting mainly of highly detailed drawings illustrated by short texts, literally connects each of her subtopics in a sprawling comment on the art of storytelling as part of the ever-changing Western utopian tradition: "The content and articulation of utopia has always been bonded to a set of attributes such as the organization of knowledge." Poring over all the details in the drawings becomes a journey through "the possibility to not only understand each utopia as a separate entity or a product of its time, but also to understand each story as a part of a changing utopian tradition". One of Kingma's key motivations is clearly to encourage "understanding and thinking about the fate of utopia in our own times, and its possibilities for the future".

CONCLUSION
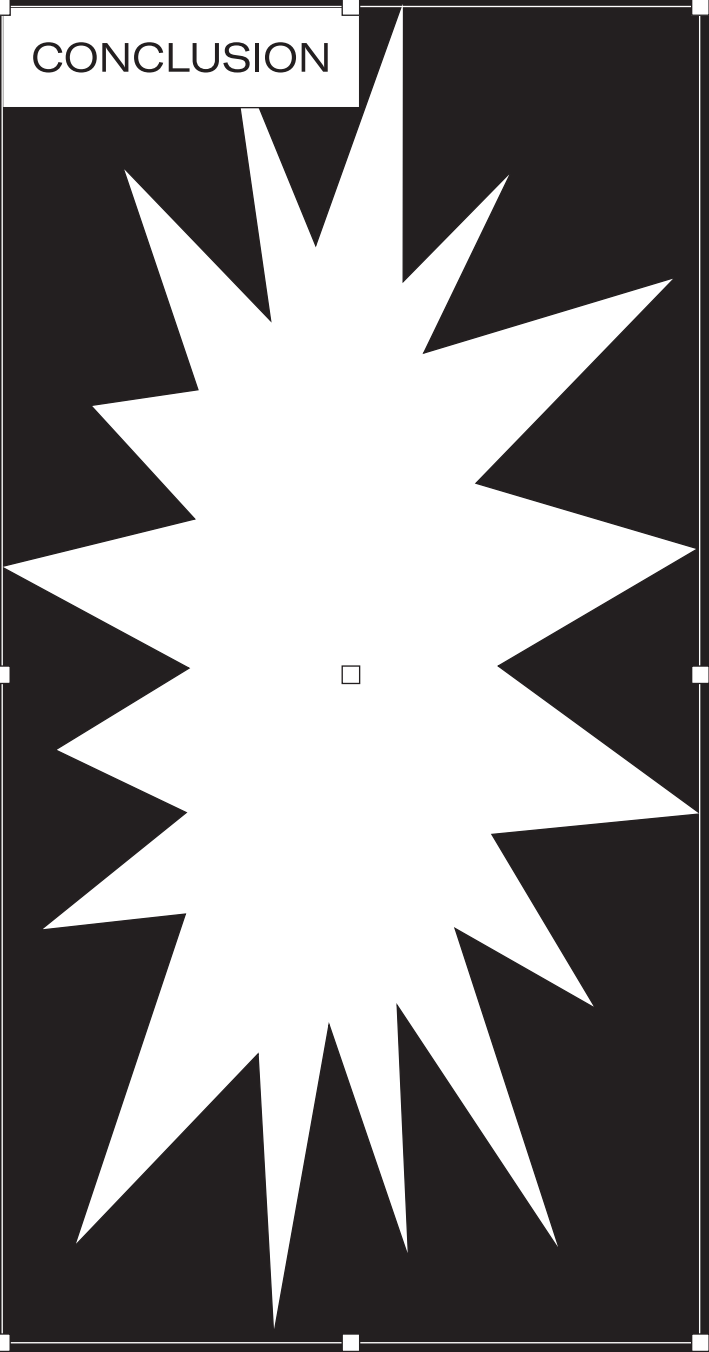
CONCLUSION OR APERTURE?
 ↪ *Counterblast* – Marshall McLuhan
   Media: book, writing, typographic design
   Published: Rapp & Whitting Ltd., London, U.K. (1970)
   Year: 1954 (original self-publication)

Movies and TV complete the cycle of mechanization of the human sensorium. With the omnipresent ear and moving eye, we have abolished the dynamics of Western civilization.

WE ARE BACK IN ACOUSTIC SPACE

WE ARE BACK IN ACOUSTIC SPACE

We begin again to structure the primordial feelings and emotions from which 3000 years of literacy divorced us. We begin again to live a myth.

THE ENDING IS ALSO A NEW BEGINNING

In a certain sense, the artistic project can itself be seen as a conclusion of the research document. Even when the outcome is thematically entirely different from the research process – which sometimes inadvertently happens – the two are still always in some way related. [▶] How then, should the research document itself be concluded? The simplest answer is to revisit your introduction and research question, addressing all of your original points of departure and reflecting upon your findings, focusing mainly on what has surprised you. This shows how important it is to have a clearly defined research question, as it provides the safest guideline for properly concluding and finalising your research. Perhaps the most interesting element of a conclusion is that it provides, paradoxically, also a new introduction: here you can consider the possible future directions that could be taken by yourself or by others, in further expanding upon the research you have just completed.

Marshall McLuhan's book *Counterblast*, originally self-published in 1954, does not follow any such traditional format of presenting an argument. McLuhan instead uses a free-associative structure, underlining his ideas through a series of form experiments. Most of the book's pages would also look great as posters on the wall. *Counterblast* visually demonstrates – in this case, through typography – many of the themes addressed in the text, showcasing McLuhan's main recurring concept: that the choice of medium is at least as important as the message being conveyed. Inspired by an experimental literary magazine from the early 20th century titled *Blast*, *Counterblast* also demonstrates that new forms and directions are in fact usually rediscovered, more than they are ever discovered: looking back at historical examples while also looking around within our own context, at the efforts of others and through the eyes of others.

Counterblast concludes with an invitation to redesign education: many of the proposed changes have to do with challenges we are still grappling with to this day. The book you are now reading is only one of many efforts to address these challenges. [▶]

PUBLICATION
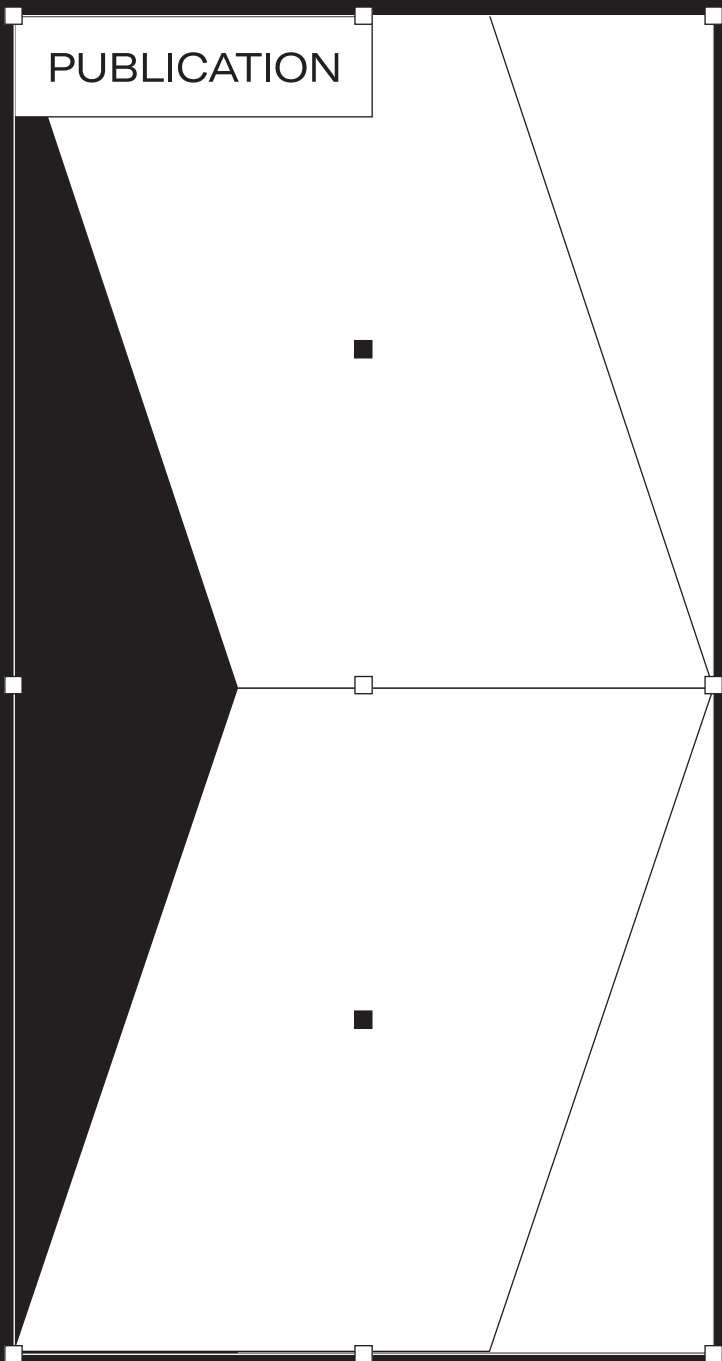
AUDIENCE
  ↪ *Semiotics of the Kitchen* – Martha Rosler
     Media: video, performance
     Image source: Wikimedia Commons, Creative Commons 4.0
     Year: 1975

ARTISTIC PROJECT I
  ↪ *Symbology, Volume III* – Trevor Paglen
     Medium: 20 fabric badges, framed; 120 × 12 in. (305 × 30 cm)
     Copyright: Trevor Paglen, courtesy of the artist and Altman Siegel,
        San Francisco
     Year: 2009

ARTISTIC PROJECT II
  ↪ *Unflattening* – Nick Sousanis
     Media: book, drawing, writing, PhD project
     Publisher: Harvard University Press
     Image quote: page 79 of the book
     Year: 2015

MAKING PUBLIC
  ↪ *An Atlas of Agendas* – Bureau d'Études
     Media: book, murals, infographics
     Publisher: Onomatopee, Eindhoven
     Year: 2015

ENTERING A COMMUNITY
  ↪ *Notes on the Formation of an Imaginist Bauhaus* – Asger Jorn
     Medium: text
     Year: 1957

NEVER THINK ABOUT YOUR AUDIENCE, WHILE ALWAYS THINKING ABOUT YOUR AUDIENCE

Sometimes it may seem that the goal of research is to produce some kind of universal knowledge, accessible to the whole world. In reality, you'll most likely be developing your research document primarily for yourself, your advisor(s), your peers, and the direct context in which it might be presented. Also, there are many forms of knowing that are simply not universally accessible through standardised academic formats. [▶] On the other hand, current developments in experimental publishing with networked archives make it increasingly likely that your artistic research will, in some way or form, become accessible to people from many different academies, institutions, backgrounds and communities – and indeed also to the world at large.

   Research can also be aimed at a specific audience: rather than trying to reach the widest possible audience of anyone who might be interested, one might focus instead, for example, on a public that is self-organised through a common interest in a certain topic, theme, issue, location, etc. This mode of operation also makes it possible to reach marginalised individuals and communities who would otherwise surely have been excluded.

   In the early stages of your research, you should focus mostly on your own motivations, and not worry too much about others. Later in the process, however, you should start thinking more and more about your potential audience: for whom are you documenting? Which specific (visual) language are you using, and why? When exactly will you share what, and with whom? [3]

   In her short video ***Semiotics of the Kitchen***, **Martha Rosler** directly addresses the viewer as she takes on the role of a housewife in a parody of TV cooking shows from the 1960s. Made in 1975, *Semiotics of the Kitchen* was based not only on thinking and writing about cooking, but also on how "cooking transferred onto women the role of both producer and consumer of what formerly was haute cuisine". [16] In the video, gestures of domestic labour slowly start erupting into resentment and violence aimed at the compulsory gendered role of women in the kitchen. When Rosler first showed her video, the response was famously negative – men especially hated it. It would eventually become a classic of feminist conceptual art.

Semiotics of the Kitchen

Martha Rosler

THE RELATION BETWEEN RESEARCH
DOCUMENT AND ARTISTIC PROJECT (I)

Within art academies and other institutions, the
artistic project is usually submitted and assessed
separately from the research document. This duality
is one of the core problems of artistic research, and
one of the reasons why many people continue to (think
they) would rather just create, and not even bother
with formally conducting research – however that
may be defined. [▶] Florian Cramer has even suggested
that "'artistic research' is a (continental European)
misnomer for what (in English) should better be called
'creative scholarship'". This narrower definition would

reserve the term "research" purely for academic, discursive, propositional or scientific activities. [6]

However it is referred to in your context, sometimes the artistic project and the research document can turn out to be seemingly unrelated – yet, upon closer inspection, there is always some relation between the topic of research and the creative output, however implicit or unexpected it may be. [▷]

The four fabric badges shown here, from a series of twenty titled **Symbology, Volume III**, were originally produced for secret missions, "black operations", and other classified units of U.S. military intelligence agencies. Artist and geographer **Trevor Paglen** collected the badges while he was working with these agencies, often obtaining them through personal relationships cultivated over many years. He chose to show the badges in their unaltered form, highlighting the question: "How does one represent that which, by definition, must not be represented?" With this bit of context provided, the collection of badges becomes a research document of sorts as well as an aesthetic artwork, all in one.

Many of the examples in this book are a combination of research document and artistic project, [◔] while other works are clearly separate research documents [◑] – and only one is a purely aesthetic piece. [↗] Together they show that however messy, sketchy and intuitive the research phase might be, and however enigmatic its artefacts, the process as well as the findings of the research can still always be documented in an enlightening and communicative way.

Working in the field of art and design, even after graduating from an art academy, still means progressing from one "graduation" to the next, as I've heard designer Luna Maurer say – even if your projects are no longer labelled as such. Continuously exploring new grounds and documenting these efforts will, even when the output is purely artistic, always include a necessary element of reflecting, documenting, archiving, writing and thinking, resulting in documents such as exhibition and catalogue texts, synopses, funding proposals, art writing, essays, statements, etc., all of which can similarly be considered research activities without being explicitly labelled as such.
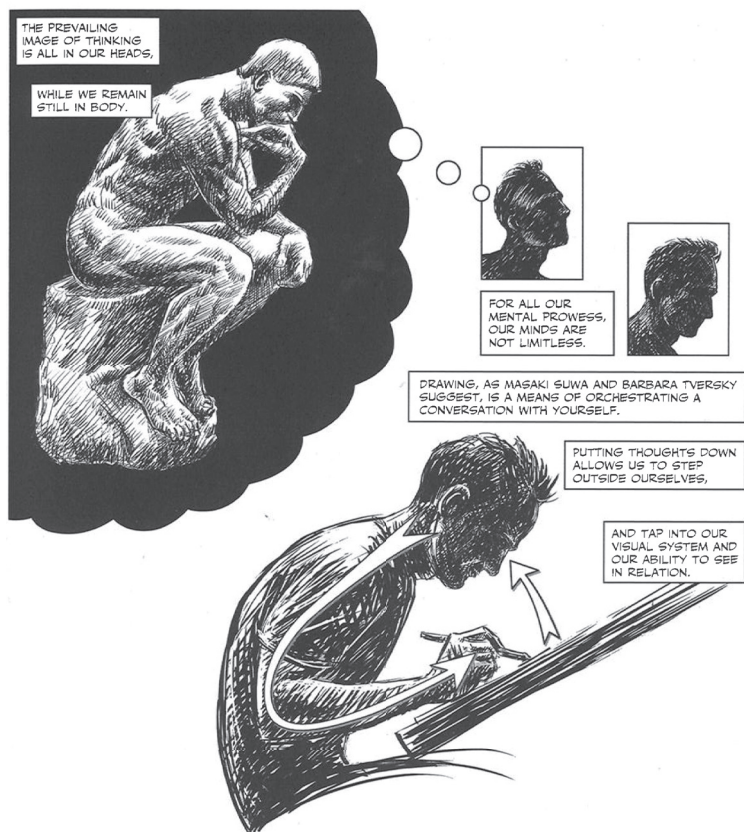
THE RELATION BETWEEN RESEARCH
DOCUMENT AND ARTISTIC PROJECT (II)

As we have seen elsewhere in this book, [▶] there are different ways of approaching the relation between an artistic project – such as a graduation project – and a research document. These different perspectives may sometimes lead to confusion, though they can in fact also coexist perfectly well.

In the comic book / PhD thesis **Unflattening** by **Nick Sousanis**, the medium of drawing is applied not only to communicate or explain ideas already existing in the author's mind, but also to discover or generate new ideas in an ongoing search for a deeper or broader understanding. [▶] The aesthetic and analytical elements of this project are combined in much the

same way as drawing and writing traditionally are in any comic book – and both media are applied in turn for both kinds of elements. ***Unflattening*** is also a beautiful example of the seemingly endless variety of approaches to both writing and drawing. [✎]

Broadly speaking, there are four possible views on how to connect the aesthetic and the analytical: [✎]

↳ Aesthetics is aesthetics and research is research, and any mixing of the two will only lead to confusion;

↳ Research through art is possible, but research is fundamentally different from creative practice, and its results can only be communicated through writing;

↳ Research findings can also be documented through the creative process, but there will always be a need for some kind of research document to map the route that was followed, and to communicate this route to others;

↳ Artistic works, in and of themselves, already constitute a form of research.

In many settings, there is an obligation to complete and present some sort of research document, leaving what is sometimes called the "production of mystery" for the artistic project. Still, this does not explicitly rule out any of the other three perspectives listed above. Rather than seeing the analytical and the aesthetic as completely separated, or as necessarily overlapping, we might instead consider the process of how these two aspects continuously, and in various ways and rhythms, merge and split, converge and diverge. However, different institutions, departments and contexts will obviously follow different approaches, so you should always make sure that your choices meet any relevant requirements.
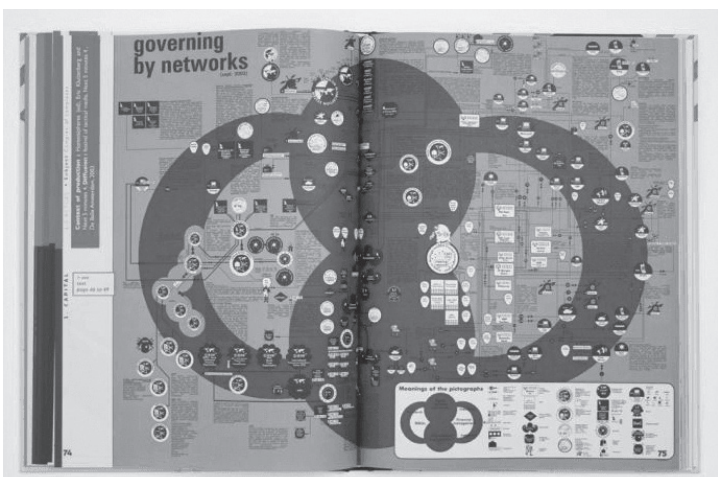
Unflattening

Nick Sousanis

SHARING YOUR RESULTS

What's the best way to share your research findings? The formal requirements – usually, some kind of archivable PDF, book, or web document is expected [▶] – should be seen as no more (and no less) than what they are: a basic formality that must be fulfilled, leaving plenty of room for any other relevant approaches or media.

The French research and design group **Bureau d'Études** produces graphic charts and other visualisations of contemporary political, social and economic systems, often in the form of large posters or banners. Intentionally or unintentionally, these works hark back to the 17th-century utopian city described elsewhere in this book, [▷] with its visual murals informing the public about everything from biology to socio-political power structures. The book **An Atlas of Agendas** is a compilation of many of the group's works produced over a period of several years. The book comes equipped with a small magnifying glass, allowing the reader to zoom in on the intricately detailed graphics.

In this example, the book format was chosen as the most useful tool for archiving, providing a general overview, and sharing the work with a broader audience – while still emphasising the fact that the detailed research findings are still best experienced by actually standing in front of the full-sized posters. In other examples we have mentioned elsewhere in this book, the best (or only) way to reach a specific social target group is in fact through some customised alternative format. [↰]

But is it actually necessary to share the results of your research with a larger audience? Though in principle the whole point of conducting research is to contribute to one's professional discourse, in reality the experience may well matter more than the results – in which case further publishing might not really serve any practical purpose. However, the simple fact that a certain kind of artistic research exists, can sometimes already offer a didactic experience for others. An increasing number of magazines, websites, journals and platforms are open to publishing artistic research contributions. If they are interested in your work, the editors and curators of these publications will most likely offer a further critical reading, and possibly also their assistance in editing your document to make it more suitable for a wider audience. [↗]

NOTES ON THE FORMATION OF AN IMAGINIST BAUHAUS

What is the International Movement for an Imaginist Bauhaus?

It is the answer to the question where and how to find a justified place for artists in the machine age.

We want the same economic and practical means and possibilities that are already at the disposal of scientific research, of whose momentous results everyone is aware.

Artistic research is identical to "human science," which for us means "concerned" science, not purely historical science. This research should be carried out by artists with the assistance of scientists.

ASGER JORN
1957

THE FUTURE RELEVANCE OF YOUR RESEARCH DOCUMENT

In many cases (for example, the research paper of your graduation project) the topic and the process of your research is something you will almost certainly never forget – if only for the simple reason that exploring new directions is, in and of itself, a profoundly formative experience. In the event that you subsequently choose to continue on a research path, the content of your earliest research project(s) is also likely to inform your further efforts, at least in the near future.

The importance of community cannot be overstated. For example, the function of a graduation research document is also initiatory: its successful presentation marks the transformation – sometimes in multiple, incremental stages – from student to practitioner. Of course, other variations exist, with different transformations being marked within different communities.

These ideas are far from new, of course – as illustrated by several of the historical examples in this book. [▶] Over the past century or so, a number of different artist groups, collectives, schools, colleges and academies have explicitly set themselves the goal of forming and fostering such a community. Black Mountain College and the Bauhaus were two early examples of art schools where an experimental transdisciplinary approach brought together a wide variety of practitioners, practices and disciplines including fine art, economics, physics, dance, architecture and music – equally valuing each different field of study and practice, while also deliberately blurring traditional hierarchical structures between students, teachers and staff. Today, such communities no doubt also include culturally intersectional approaches.

Danish artist **Asger Jorn**, in his 1957 text ***Notes on the Formation of an Imaginist Bauhaus*** [12] was arguably the first to use the term "artistic research" to describe the activities of such a community. Whether one considers his efforts successful or not, his proposed "Imaginist Bauhaus" – which embraced transdisciplinarity, experimental art and even traditional media such as painting and sculpting "in the machine age", as well as the study of the imagination, signs and symbols – addresses many of the same core motivations as the book you're now reading: [▷] working towards a community that is all but certain to never be fully realized, but will remain forever in the making.

APPENDICES

QUESTIONS TO HELP YOU GET STARTED
  ↳ *Questions* – Peter Fischli & David Weiss
      Media: installation, text, book
      Publisher: Verlag der Buchhandlung Walther König
      Year: 1981-2003, 2003

GENERAL GUIDELINES & CRITERIA
  ↳ *10 Rules for Students and Teachers* –
    Corita Kent & John Cage
      Medium: text
      Year: 1967-1968

RESOURCES
  ↳ *Are.na Annual 2021*
      Medium: book
      Publisher: Are.na
      Year: 2021

FURTHER READING
  ↳ *Kunst als Forschung* – Serge Stauffer
      Medium: book
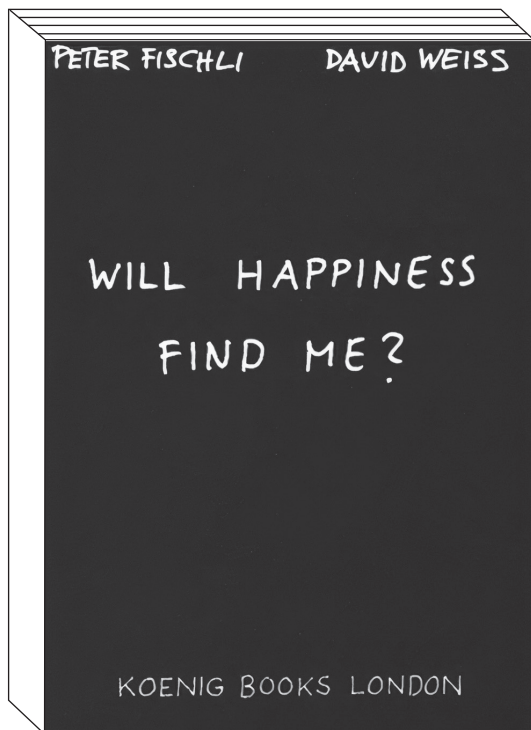   Publisher: Scheidegger und Spiess Verlag
      Year: 2013

ENDNOTES & LINKS
  ↳ *The Mezzanine* – Nicholson Baker
      Medium: book
      Publisher: Weidenfeld & Nicolson
      Year: 1988

PETER FISCHLI   DAVID WEISS

WILL   HAPPINESS
FIND ME?

KOENIG BOOKS LONDON

QUESTIONS TO HELP YOU GET STARTED

OR: HOW TO MAKE A RESEARCH PLAN

Unlike the creation of a work of art or design, which could be understood as asking a particular question – however big or small, essential or seemingly off-topic this question might be – the research process may lead you to ask all sorts of questions that aren't necessarily relevant to your process, as you work your way towards an explicitly defined main question. Sometimes, asking as many different questions as possible is precisely the point of the process – as it was for one of my students, who wrote a thesis consisting solely of questions. Similarly, a long-term work by **Peter Fischli and David Weiss**, consisting of a growing collection of all sorts of questions (and appropriately called **_Questions_**) was eventually exhibited as an installation and published in book form. These works

underline how, when venturing out into new directions, all kinds of questions will pop up, and it can be hard to stay focused on what propelled you to go out into new territory in the first place.

   While you can write all these questions down, use them in your work, or find ways to ignore them and stay focused, it will be helpful to keep returning to your key research question – or, if you haven't found it yet, to keep returning to a number of questions that can help you get there. The following are adaptations of questions formulated by my colleague Merel Boers; the fifth question we borrowed from the artist Cornelia Sollfrank. To paraphrase Merel Boers: [▶] these questions are meant to help you get started – or, later in the process, to help you keep track of where you are. You should be able to answer all of these questions in no more than half of an A4-sized page of text, in clear, unambiguous language. There are no wrong answers; only progressively sharper ones. You should thus continuously update your answers and keep track of them in a research plan, synopsis, or working abstract. [▷] This process can help you to formulate a research question, as well as a preliminary position with regard to this question.

   ↳ What is the narrowest, most precise topic you are researching?
   ↳ Why do you wish to explore this topic?
   ↳ How is this topic related to your previous work, your discipline, the work of your peers, your graduation profile and/or your department?
   ↳ What do you hope to find out?
   ↳ How do you plan to conduct your research?
   ↳ Which methods are you using and/or do you intend to use?
   ↳ What have you already discovered? Was this something you expected?

RULE 1: Find a place you trust, and then, try trusting it for awhile.

RULE 2: (General Duties as a Student) Pull everything out of your teacher. Pull everything out of your fellow students.

RULE 3: (General Duties as a Teacher) Pull everything out of your students.

RULE 4: Consider everything an experiment.

RULE 5: Be Self Disciplined. This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self disciplined is to follow in a better way.

RULE 6: Follow the leader. Nothing is a mistake. There is no win and no fail. There is only make.

RULE 7: The only rule is work. If you work it will lead to something. It is the people who do all the work all the time who eventually catch onto things. You can fool the fans – but not the players.

RULE 8: Do not try to create and analyze at the same time. They are different processes.

RULE 9: Be happy whenever you can manage it. Enjoy yourself. It is lighter than you think.

RULE 10: We are breaking all the rules, even our own rules and how do we do that? By leaving plenty of room for "x" qualities.

GENERAL GUIDELINES & CRITERIA

At some point, you will have been provided with a set of guidelines for the practical and theoretical parts of your project. Often, the project will be implemented as a combination of a creative work and a thesis, but may also consist of hybrids of the two (such as a video essay or performance lecture). Though these guidelines may differ widely between institutions, there are a number of frequently recurring general themes. Crucially, any guidelines are themselves always in flux, always being formulated and re-formulated. This process was beautifully described in one of the famous *10 Rules for Students and Teachers*, attributed to **John Cage**, but first compiled by **Corita Kent**. Copies of this list have been printed, painted, hand-written, re-published, and sprayed on the walls of studios and art schools. Many of the rules overlap, unwittingly and implicitly, with several of the arguments developed in this book. Rule number ten states: "We are breaking all the rules, even our own rules and how do we do that? By leaving plenty of room for 'x' qualities."

Disclaimer: none of the guidelines presented here should be seen as having any formal validity in your specific situation, as they are purposefully general. Their aim is merely to provide a short and useful recapitulation.

Your research project typically consists of both your creative work and your documented (usually written) reflection. Similarly, in an educational setting, the artistic, graduation or final project phase consists of a creative project and the related research. Usually, though not always, the creative or artistic work grows out of that research.

The research project includes a dialogue between theory and art practice, in which one can inform the other, or both are combined into a new discourse. How can you apply your theoretical research as a means of critically checking and revising your practical creative work, including your work process?

Besides a project plan and a research plan, another important element is the research question. This question is best formulated as a short, simple sentence ending with a question mark, that can be understood by anyone. It is possible to expand this question into several sub-questions, which can be addressed one at a time.

10 Rules for Students and Teachers

Corita Kent & John Cage

The research project includes a practical application of theory: from theory, to design, to practical implementation, all the time focusing on an elaboration of the practical visual implications of the theory. What are the consequences of the theoretical research on the practical visual elaborations, the work process, and the process of implementation?

Your research notes are always linked to the practical project – not only during the period preceding this project but also throughout its development (prototyping, research of forms and materials, etc.). A practice-based research project usually also includes some kind of documentation. This research document is practice-oriented and can consist of: literature research, visual analyses, observations, research of forms and materials, etc. The purpose of this document within the larger research project is to describe and justify the research methods that have been applied, to clarify the critical reflection, contextualisation and choices made in the practical part of your project, and, in an educational setting, to further develop your writing and verbal skills. The completed research document can be published in a multitude of forms and media.

A research document should generally include (in any way, shape or form):
↪ Introduction and explanation: What is the main topic of the research, and why is this topic relevant?
↪ Research question: A single, clear sentence focusing on a specific topic, possibly further subdivided into a number of secondary questions;
↪ Goal of the research: What do/did you wish to achieve through this research?
↪ Approach: How have you conducted your research? What was your work process, why did you choose this process, and what was the result?
↪ Conclusion and positioning: What are the conclusions of your practical research, and what does this mean for your practical project? How does this contribute to positioning yourself and your work within your discipline?
↪ List of sources;
↪ The required length will vary a great deal between different institutions, but is usually anywhere between 2,000 and 12,000 words – or whatever may be considered a suitable equivalent (in terms of both size and substance) in another form.

The research document is usually assessed based on a list of qualitative criteria, which can vary a great deal between institutions. Recurring core criteria include:

- ↪ A clearly defined research question, relevant to your practice;
- ↪ Reflection upon the results;
- ↪ Reference to relevant sources and to previous research;
- ↪ Reflection upon core concepts, methods and theories in relation to your research question and your professional context;
- ↪ Experimentation and testing of ideas, including a description of any materials relevant to the development and realisation of your project;
- ↪ Independently carrying out a research cycle with a clear line of inquiry, design, reflection and conclusion;
- ↪ Communication of the process and the results in a structured and traceable manner.

Corita Kent & John Cage
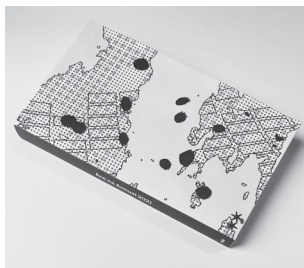
RESOURCES

The following list of resources is by no means intended to be exhaustive: one can certainly find (and should even consider developing, where necessary) an almost infinite variety of tools, platforms and references. In fact, the choice of which resources to use for your research is in itself already an important part of the research, and as such will also largely influence the outcome. Choosing whether to use commercial or open source software, for instance, or to work on collaborative rather than individual platforms, will inevitably have at least some impact upon the results. Sometimes, the choice of a specific resource can even be the key defining element of a project, as in the case of the *Are.na Annual*, a yearly publication consisting of written works by various authors based solely on their (collaboratively) collected references on the artist-run Are.na platform.

 The aim of the following list is to point the reader in a number of directions relevant to the themes of this book, thus hopefully inspiring new ideas and supporting you in your research venture.

PLATFORMS
↳ *Decolonising Design* (decolonisingdesign.com) is a comprehensive and intersectional platform featuring information, resources and dialogues relevant to the politics of design practice.
↳ *Mister Motley* (mistermotley.nl) is a Dutch online art magazine that accepts unsolicited contributions.
↳ *Oneacre.online* (oneacre.online) is an online experimental publishing platform based in The Hague, The Netherlands, featuring text-based works by emerging artists.
↳ *Open!* (onlineopen.org) is an Amsterdam-based publication platform that fosters and disseminates experimental knowledge on the topics of art, culture and the public domain.

↳ The *Journal of Embodied Research* (jer. openlibhums.org) is a peer-reviewed, open access, academic journal published exclusively through the medium of video.

TOOLS

↳ *Advanced writing tools* such as iA Writer and Ulysses, or the open source variant Ghostwriter (wereturtle.github.io/ghostwriter), make it much easier to work with many different writing fragments than traditional word processors, mainly through the added file directory functionality. They also often allow you to customise and/or code your own stylistic preferences for writing and exporting.

↳ *Note-taking apps* such Evernote and Things allow for easy and on-the-fly collection of materials that can later be combined, ordered and implemented in your research document.

↳ *Organising and formatting your references* can either be done manually using a citation guide (such as the MLA Formatting and Style Guide), or with an automated tool such as Zotero or Scribbr.

↳ *Visual research materials* can be organised using many different available tools. Are.na (are.na) is particularly useful in this regard, as it allows for easy cross-referencing and collaborative workflows.

SUPPORT & REFERENCE

↳ *Business Research Methodology* (research-methodology.net) provides a broad overview of various terminologies, methods, and approaches relevant to research in general.

↳ *Design Research Techniques* (designresearchtechniques.com) provides an overview of many of the research methods used within the design world.

↳ *Research Catalogue* (researchcatalogue.net) is an international database for artistic research, featuring links to several other – still mostly European – artistic research platforms, journals, researchers and works.

↳ *Resources for Researchers* (phipps.space/resources-for-researchers) is a blog by Alison Phipps offering general advice for academic researchers, written from the perspective of social sciences, and containing helpful material on topics such as intersectionality.

serge
stauffer

kunst
als
forschung

helmhaus zürich
scheidegger & spiess

FURTHER READING

In *Kunst als Forschung*, a text from the 1970s exploring the topic of art as research, **Serge Stauffer** describes how a process of growing self-awareness is fundamental to arriving at any kind of certainty through research, and how such a process must be permanently practiced as an ongoing learning endeavour in parallel to any research activity. This illustrates how an awareness of your own changing roles and positions in relation to others should always continue to grow, in parallel to – and even after having completed – a first, second, or any further cycles of research. Stauffer also anticipated that a broader recognition of the societal value of artistic research was something that would take a long time to materialise. The following list of sources show how this recognition is slowly starting to happen, in many different ways. Reading further into one or more of these sources (or into any of the countless other related sources that I did not manage to include), will hopefully facilitate, in parallel to your research process, a continuously growing self-awareness for everyone involved.

ACADEMIA

↳ Danny Butt, *Artistic Research in the Future Academy*, Chicago, Intellect, 2017.
↳ Bruno Latour, "From the World of Science to the World of Research?", *Science*, vol. 280, no. 5361, 1998, pp. 208-209.

ARTISTIC RESEARCH

↳ Daan Andriessen, *Praktisch, methodisch én grondig? Dimensies van onderzoek in het HBO*, Utrecht, Hogeschool Utrecht, 2014.
↳ Roland Barthes, Christoph van Gerrewey & Rudi Laermans, *De Witte Raaf 196*, Brussel, De Witte Raaf, 2018.
↳ Lucy Cotter, *Reclaiming Artistic Research*, Berlin, Hatje Cantz Verlag, 2019.
↳ Dieter Lesage, "On Supplementality", *maHKUzine #9: Summer 2010*, Journal of Artistic Research, 2010, No. 9, pp. 25-36.
↳ Peter Osborne, "No Going Back - But Not Forward to There Either. Once More on Art and/as Research", *The Postresearch Condition*, 2021, pp. 5-13.
↳ Adrian Piper, *What, Exactly, Is the Idea of Artistic Research?*, Lausanne, 2017, https://youtu.be/FtHRo55QDu4
↳ Irit Rogoff, "Practicing Research: Singularising Knowledge", *MaHKUzine #9: Summer 2010*, Journal of Artistic Research. 2010, No. 9, pp. 37-42.
↳ Serge Stauffer, *Kunst ALS Forschung: Essays, Gespräche, UEbersetzungen, Studien*, Scheidegger und Spiess Verlag, 2013.
↳ Hito Steyerl, "Aesthetics of Resistance? Artistic Research as Discipline and Conflict", *MaHKUzine #8: Winter 2010*, Journal of Artistic Research, 2010, No. 8, pp. 31-37.
↳ Janneke Wesseling, *Of Sponge, Stone and the Intertwinement With the Here and Now: A Methodology of Artistic Research*, Amsterdam, Valiz, 2016.

COPYRIGHT

↳ Eric Schrijver, *Copy This Book: An Artist's Guide to Copyright*, Eindhoven, Onomatopee, 2018.

EDUCATION

↳ Jeroen Lutters, *The Trade of the Teacher: Visual Thinking with Mieke Bal*, Amsterdam, Valiz, 2018.
↳ Dushko Petrovich & Roger White (eds.), *Draw It With Your Eyes Closed: The Art of the Art Assignment*, New York, Paper Monument, 2012.

METHODOLOGY
↳ Robert Nelson & Writing-PAD (Network), *The Jealousy of Ideas: Research Methods in the Creative Arts*, Ellikon, Fitzroy, Victoria, 2009.

DESIGN
↳ Anthony Dunne & Fiona Raby, *Speculative Everything: Design, Fiction, and Social Dreaming*, 2013.
↳ Ruben Pater, *Caps Lock: How Capitalism Took Hold of Graphic Design, and How to Escape from It*, Amsterdam, Valiz, 2021.

VISUAL ARGUMENTATION
↳ Johanna Drucker, *Graphesis: Visual Forms of Knowledge Production*, Cambridge, Massachusetts, Harvard University Press, 2014.
↳ Quinn Latimer & Akram Zaatari, *Film as a Form of Writing*, Wiels, Wiels Contemporary Art Center & Motto Books, 2014.
↳ Nicholas Mirzoeff, *The Visual Culture Reader*, London, Routlegde, 1998.
↳ Gillian Rose, *Visual Methodologies: An Introduction to Researching with Visual Materials*, London, SAGE Publications, 2016.

WRITING
↳ Umberto Eco, *How to Write a Thesis*, MIT Press, 2015.

Serge Stauffer

Kunst als Forschung
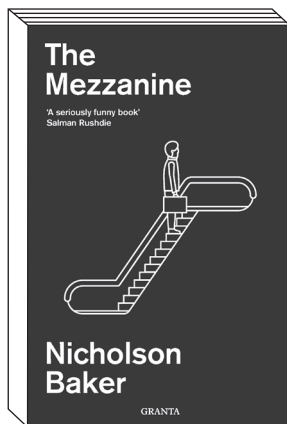
ENDNOTES & LINKS

Many people enjoy browsing through the endnotes to a work before actually reading the main narrative. Endnotes are different from footnotes (and sidenotes), in that endnotes can be read by themselves, whereas footnotes are merged as a second narrative within the main one. Both footnotes and endnotes can be used to build up an additional, separate reading experience – providing another layer of information without taking the reader out of the main narrative, and adding a further meaning closely connected to the theme of the work. The use of footnotes and endnotes can in itself be used to tell a different story, and in fact always does, even if it is most often a similar story of academic precision.

In *The Mezzanine*, **Nicholson Baker**'s first novel, the main narrative describes a protagonist going up an escalator, while in the footnotes a whole other story full of digressions unfolds. One of the last footnotes deals with the subject of footnotes itself: "Digression – a movement away from the gradus, or upward escalation, of the argument – is sometimes the only way to be thorough." Endnotes and footnotes are sometimes superficially understood as helping to make a work come across as more authoritative – yet, when used relevantly, they offer something almost opposite, and perhaps even a little counter-intuitive: "[footnotes] are reassurances that the pursuit of truth doesn't have clear outer boundaries: it doesn't end with the book; restatement and self-disagreement and the enveloping sea of referenced authorities all continue.

Footnotes are the finer-suckered surfaces that allow tentacular paragraphs to hold fast to the wider reality of the library."

The endnotes of this publication have been ordered alphabetically according to the last name of every referenced main author, resulting in a deliberately non-linear spread of numbered references throughout the main body of text – thus forming a recurring element that suggests finding your own route through this book, while also further illustrating the non-linear nature of the research process.

1. Black Quantum Futurism, *Black Womxn Temporal Portal*, Solitude and ZKM Web Residency, 2018, blackwomxntemporal.schloss-post.com/

2. Merel Boers, *Thesis class, writing assignment 3: beta abstract*, Den Haag: KABK, 2017, p. 2

3. Several of the insights described in this book were arrived at through my guiding of artistic research in collaboration with Merel Boers and Füsun Türetken. Some of my phrasings – for instance, on working with abstracts, on formulating research questions, and on argumentation – are indirectly indebted to Merel and Füsun's carefully worded educational materials (see for example the previous note, and also note 25). For more on the subtleties and difficulties around authorship, see: *Authorship, Referencing, Copyright*, p. 62.

4. A. D. Carson, *Owning My Masters: The Rhetorics of Rhymes & Revolutions*, Preme & Truth, 7 May 2017, aydeethegreat.bandcamp.com/album/owning-my-masters-the-rhetorics-of-rhymes-revolutions

5. This is something Lucy Cotter, to whose work I am much indebted, also could have said. In the *Further Reading* section (see previous spread), I refer to her book *Reclaiming Artistic Research*, but she has also written several excellent papers arguing similar points.

6. Florian Cramer, "Artistic Research – Dead on Arrival?", *The Postresearch Condition*, Utrecht: Metropolis M Books, 2021, p. 22.

7. Kate Crawford & Vladan Joler, "Anatomy of an AI System: The Amazon Echo as an Anatomical Map of Human Labor, Data and Planetary Resources", *AI Now Institute and Share Lab*, Sept. 2018, https://anatomyof.ai

8. I often find my own experience overlapping with that of Umberto Eco, as described in his wonderful book *How to Write a Thesis* (see full reference in the previous spread, *Further Reading*) – a valuable resource that is too rarely cited in the context of art education, mainly because his students never produced visual graduation work alongside their written theses.

9. These seven steps were described in greater detail by Umberto Eco in *How to Write a Thesis* (see previous note).

10. This is actually the title of a section of Umberto Eco's *How to Write a Thesis* (see two previous notes), and even though the table of contents of an artistic research document might include all sorts of things other than chapters, this idea is still very useful.

11. Joint Quality Initiative, *Shared "Dublin" descriptors for Short Cycle, First Cycle, Second Cycle and Third Cycle Awards: A report from a Joint Quality Initiative informal group*, Dublin, 2004.

12. Asger Jorn, *Notes on the Formation of an Imaginist Bauhaus*, Bureau of Public Secrets, 1957, www.bopsecrets.org/SI/bauhaus.htm

13. Carlijn Kingma, *A History of the Utopian Tradition*, part of *The Institute of Utopianism*, Delft University of Technology, 11 Nov. 2016, resolver.tudelft.nl/uuid:9b0569b4-ed5d-4bc0-b885-b4b86fd3393a

14. Metahaven, *Captives of the Cloud: Part I*, e-flux, Sept. 2012, www.e-flux.com/journal/37/61232/captives-of-the-cloud-part-i/

15. Nicholas Mirzoeff, "Chapter 1", *The Visual Culture Reader*, Routledge, 1998, p. 5.

16. Stephanie Murg, "Interview with Martha Rosler, The Artist Who Speaks Softly but Carries a Big Shtick", *Pin-Up*, 2018, pinupmagazine.org/articles/interview-with-brooklyn-artist-martha-rosler-jewish-museum-nyc-survey-show

17. This quote is from a blog titled "Genders, Bodies, Politics" by Alison Phipps; see also the section *Support & Reference*, in the *Resources*, p. 126.

18. Adrian Piper, "Funk Lessons", *VIDEO – Funk Lessons (1983): APRAF Berlin*, www.adrianpiper.com/vs/video_fl.shtml

19. Adrian Piper, "Notes on Funk I-IV", *Out of Order, Out of Sight: Volume I Selected Writings in Meta Art 1968-1992*, Cambridge, Massachusetts, MIT Press, 1996, p. 195.

20. Susan Sontag, "The Aesthetics of Silence", *A Susan Sontag Reader*, Farrar, Straus and Giroux, 2014.

21. Jonas Staal, *Propaganda (Art) Struggle*, e-flux, Sept. 2018, www.e-flux.com/journal/94/219986/propaganda-art-struggle

22. Hito Steyerl, "How Not to Be Seen: A Fucking Didactic Educational .MOV File", *Artforum International*, 20 Apr. 2015, www.artforum.com/video/hito-steyerl-how-not-to-be-seen-a-fucking-didactic-educational-mov-file-2013-51651

23. Anna L. Tsing, Jennifer Deger, Alder Keleman Saxena & Feifei Zhou, *Feral Atlas: The More-Than-Human Anthropocene*, Redwood City: Stanford University Press, 2020, http://doi.org/10.21627/2020fa

24. Füsun Türetken, "Breathing Space: The Amalgamated Toxicity of Ground Zero", *Forensis: The Architecture of Public Truth*, Berlin: Sternberg Press, 2014, pp. 254-263.

25. Füsun Türetken & Max Bruinsma, *Graduation Project Preparation Syllabus*, Rotterdam: PZI, 2017, p. 2.

26. Dirk Vis, *Research for People Who (Think They) Would Rather Create*, 1st edition, Eindhoven: Onomatopee, 2021, p. 116.

27. Dieter Wuttke & Carl Georg Heise, *Aby M. Warburg: Ausgewählte Schriften und Würdigungen*, Koerner, 1979.

READER'S NOTES

Reader's Notes

COLOPHON