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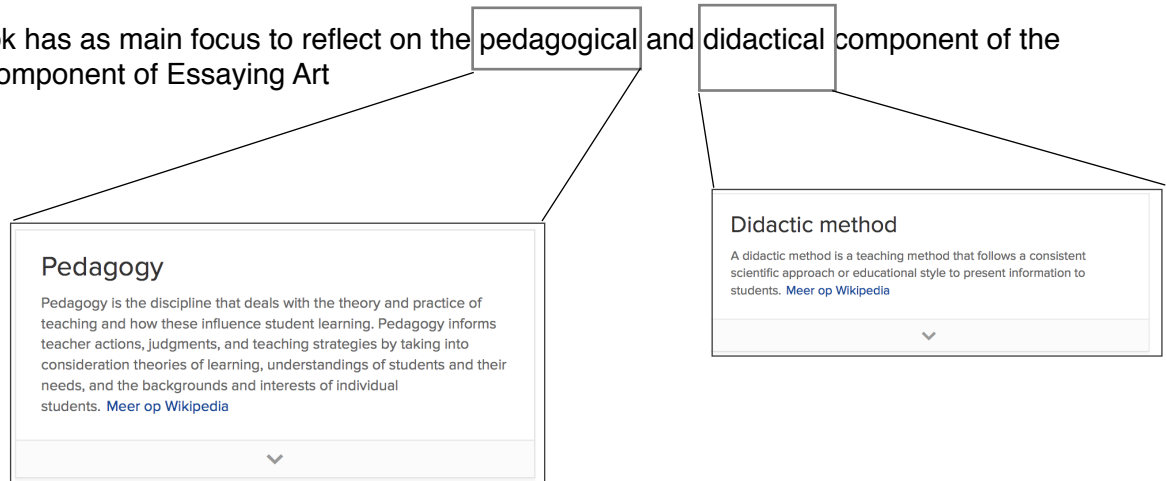
this Pillowbook has as main focus to reflect on the pedagogical and didactical component of the educational component of Essaying Art
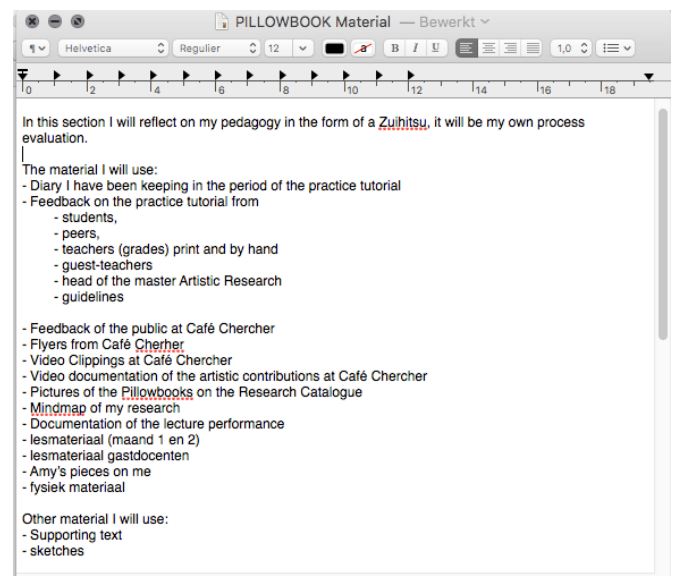
Pedagogy

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

Didactic method

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

but…

What is my own pillow book? My own Zuihitsu? [RESEARCH p.]
[EDUCATIONAL PROJECT: Course Manuel p.]

First I decided to print everything

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

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

PILLOWBOOK Material — Bewerkt

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

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

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

Other material I will use:
- Supporting text
- sketches

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

2

pedagogical and didactic ability

This is personal

"THIS IS PERSONAL"

This is personal

Pedagogic and didactic ability
- Based on a personal vision of both art and education, the student initiates, designs, guides and evaluates processes and products in the field of art education, and implements these processes and products within a contemporary context.

Instead of analyzing your project through what you call "case studies" at the moment, better focus on the teaching part, and its sources and processes. This is the core of what you have done. Being honest of the fails and gains is intriguing and inspiring.

to follow where the brush leads

The essay is closely related to the classical Japanese literary genre Zuihitsu, which emerged during the Heian Period (AD 794-1185). One of the most famous Zuihitsu's is the 'Pillow Book'[56] completed in 1002. Because both the content and the structure are very flexible, the genre has also been notoriously hard to define.[57] The word *zuihitsu* is made up of the kanji words for 'to follow' and 'brush'. The word comes from the sentence 'fude ni shitagau' ('following the brush'[58]). It is the act of following a lead: whether the brush paints or writes, it is the path that leads and the author who follows. The genre aims to escape the narrative constraints. For example, in a Zuihitsu there are: 'series of loosely connected essays and anecdotes, as well as disconnected sentences, fragments, ideas, word pictures, poems,

[56] Book was written by Sei Shōnagon in 990's and early 1000's in Heian Japan. The book also inspired Peter Greenaway for his 1996 film "The Pillow Book" in a lecture he explicitly mentions he is much concerned with the structure of the media film as with the content. Being originally educated as a painter, Greenaway says image becomes before language and cinema is first form and structure. https://youtu.be/BluXxpF3OP4 (accessed June 11, 2016). Linda Chance names it a: "quintessential nongenre" [57] DiNitto, "Return of the Zuihitsu"," p.252. (DiNitto quotes Linda Chance).
[57] See for instance DiNitto 2004, p.525
[58] Rudd2011, pp.42-43

THE PILLOW BOOK OF SEI SHŌNAGON

PENGUIN CLASSICS

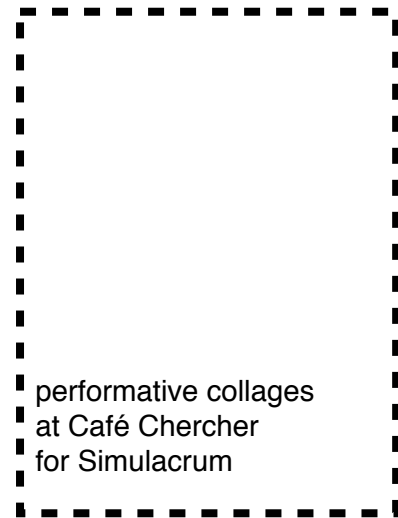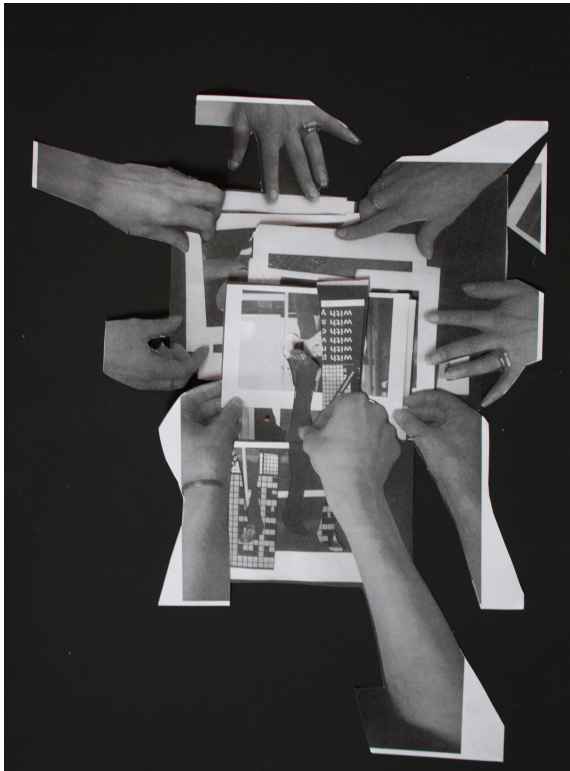performative collages
at Café Chercher
for Simulacrum

As such, you should carefully introduce the project's history and context, as well as describe it already briefly when you first introduce it to the reader.

CAFE CHERCHER

AHK student DAS Arts
researcher, UvA Art History and Gerrit Rietveld Academie
researcher
KABK, student Institute of Sonology

LAPS Gerrit Rietveld Academy. Stem, KABK Sonology
researcher
researcher, UvA Art History and Gerrit Rietveld Academie
KABK, student Institute of Sonology

KABK, student Institute of Sonology
KABK, student Institute of Sonology
UD History, MA UvA Military History

performative collages
at Café Chercher
for Simulacrum

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

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

to follow where the brush leads

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

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

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

PREFACE: "WHY THE WHY QUESTION"

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

And yes, this is personal.

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

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

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

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

(Adorno 1958 [PILLOWBOOK p. 7]

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

perhaps, I will have the guts to not let this text be edited?
at least I'll have the digital confidence of spelling correct, but that is a safety net with big holes

now, I do understand the insecurity that the students feel when asked to incorporate their own
voice and to think freely about form, to question, doubt and speculate there is pressure to
succeed,to pass and comply with institutional demands in an educational system
in the end you do get grade, it takes guts to try new the

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

Framework

Were does my interest in the essay come from?

PER-FORM

Preface

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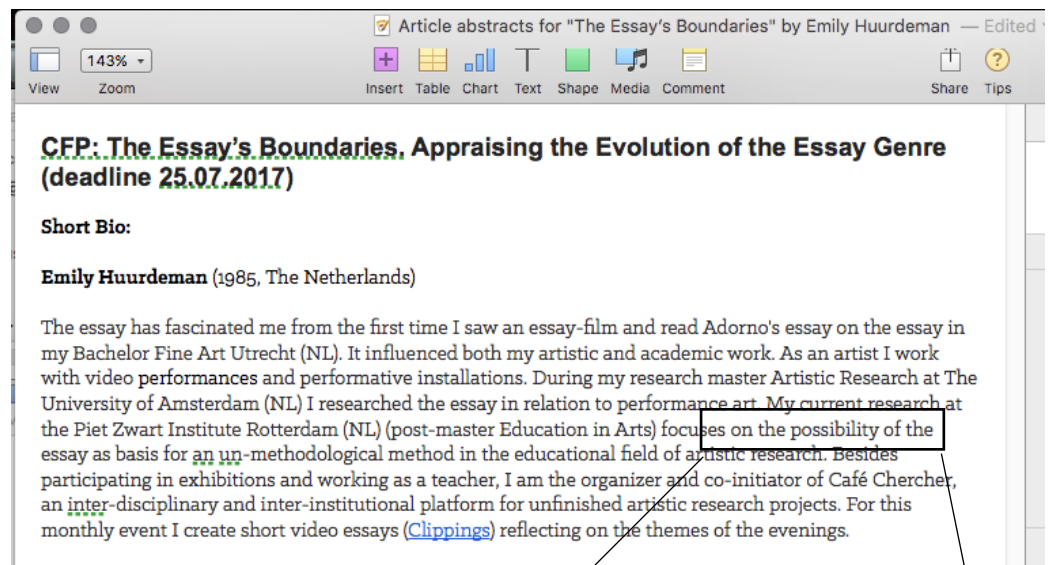even more elusive than I thought.

20.583 words

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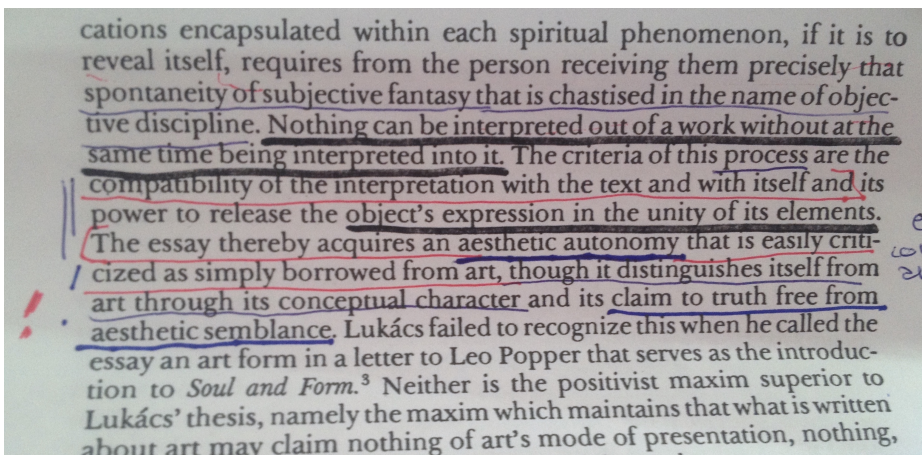
essay, was **artistically motivated**

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

I wrote a brief bio for the academic journal Ticontre about my fascination for the essay from

143% ▾
View   Zoom   Insert   Table   Chart   Text   Shape   Media   Comment   Share   Tips

CFP: The Essay's Boundaries. Appraising the Evolution of the Essay Genre (deadline 25.07.2017)

Short Bio:

Emily Huurdeman (1985, The Netherlands)

The essay has fascinated me from the first time I saw an essay-film and read Adorno's essay on the essay in my Bachelor Fine Art Utrecht (NL). It influenced both my artistic and academic work. As an artist I work with video performances and performative installations. During my research master Artistic Research at The University of Amsterdam (NL) I researched the essay in relation to performance art. My current research at the Piet Zwart Institute Rotterdam (NL) (post-master Education in Arts) focuses on the possibility of the essay as basis for an un-methodological method in the educational field of artistic research. Besides participating in exhibitions and working as a teacher, I am the organizer and co-initiator of Café Chercher, an inter-disciplinary and inter-institutional platform for unfinished artistic research projects. For this monthly event I create short video essays (Clippings) reflecting on the themes of the evenings.

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

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

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

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

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

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

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

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

1) INSIGHTS INTO MY EDUCATIONAL BACKGROUND

Reflection

Being in an educational master made me reflect on my own educational journey, and this wasn't one of glamour and ease. I use to despise education. I went to four elementary schools and three high schools before I decided to I quit school when I was 15 years old. Officially I couldn't even quit school because of the obligation to stay in school till you were 16, but there wasn't much that could drag me back into the school benches. I started working in bars, rebelling and subsequently I ended up in the hospital with an overdose when I 17 years old. After cleaning myself and my life up, I started working in a garage for Volvo's and classic cars and did some mechanical courses and airbrush painting courses. I did attempt to finish high school several times, but in the end it was over 6 years later that I finished my last HAVO courses. My high school courses were in Art and Society (C&M) with a supplement of Management and Organization. With this diploma the gates to education were open again, I did the pre-course of the ABKM (Art school of Maastricht), I got accepted but declined. I did the colloquium doctum for FWdG (faculty of cultural sciences at the University of Maastricht), got accepted but also declined to enter. I decided to entered the Bachelor Commercial Management (HZuyd Sittard) but dropped out with psychological problems after the first half year. I had another break, this time for two years. In this two years I did start volunteering at a platform for public debates and set up a small wine import company.

After this period I encountered a medical problem with my hands and I couldn't draw for two months, it was at this moment that I decided to choose art school. I did the application for ABKM again, got accepted again, and declined again. Two days before the application deadlines I applied for the Bachelor Fine Art at the HKU (School of Arts Utrecht). From there on things went uphill, drawing became documentation of drawing, which became performance. I finished my Bachelor in arts with specialization of Digital Media. There were two teachers that introduced me to theory; Christina Della Giustina and Annette Krauss, after tasting my fist nips of academic texts I got curious. And there was another teacher, Kostana Banovic, that introduced me to video-essays, I got hooked and read Theodor Adorno's text "The essay as Form" for the first time, and many times after. I decided to apply for the research master artistic research at the UvA (University of Amsterdam). I also applied for the MAR of KABK (Master Artistic Research at Royal Academy of The Hague). It was at this moment that I first encountered the dichotomy of the theory dominated and practice dominated art education. I also encountered the resistance for theory in the arts, I got discouraged by several teachers to engage with theory to much because it would ruin my artworks. I did proceed, and got accepted at both universities, but I couldn't choose between the them. Because I had a lack of academic skills and experience, I decided to choose the UvA. But I still missed the integration of practice and theory. I missed a truly multi-disciplinary environment, so I decided to organize one: Café Chercher. Together with a co-student and professor we created a platform for sharing of unfinished projects in-between the fields of research and art. During the writing of my master thesis "PER-FORM, the performative essay, and the essayistic performance" I investigated the essay in relation to performance art, but as an underlying motivation was to investigate if the essay could be used as method for the field of artistic research education.

After discovering the potential for the essay as a method for art education I decided to apply for a Master in art education. Again I encountered the theory/practice dichotomy, I entered the UvA's post-master educational program ILO and at the same time the MEiA (Master Education in Arts at the Piet Zwart institute). The first dominantly theoretical but with internships, the second dominantly practical. In the end I close for the practice-led master because it allows met to incorporate my background as an artist. It is exactly because of my background as an artist, that I got discouraged yet again, this time not because of the idea that theory could ruin my art practice, but that education shall. Again, I proceeded. I know I could have never climbed up this long ladder without the trust of my teachers. Teachers have been a big influence on me, when I was in the 4th grade of elementary school the teacher hung my collage with the 5th graders in the hallway. This was the first time I realized that an image could be appreciated. When I was in high school and the art teacher let me out of the classroom to draw outside instead of sitting in the classroom, in which I wasn't that good, I felt trusted. It was when I saw the movie on Basquiat in class, that I first felt what art could be. Without these teacher I would perhaps never have finished high school. Without Christina, Kostana and Annette I would perhaps never have applied to the university. These influences I cary with me and hopefully I can carry them on to others.
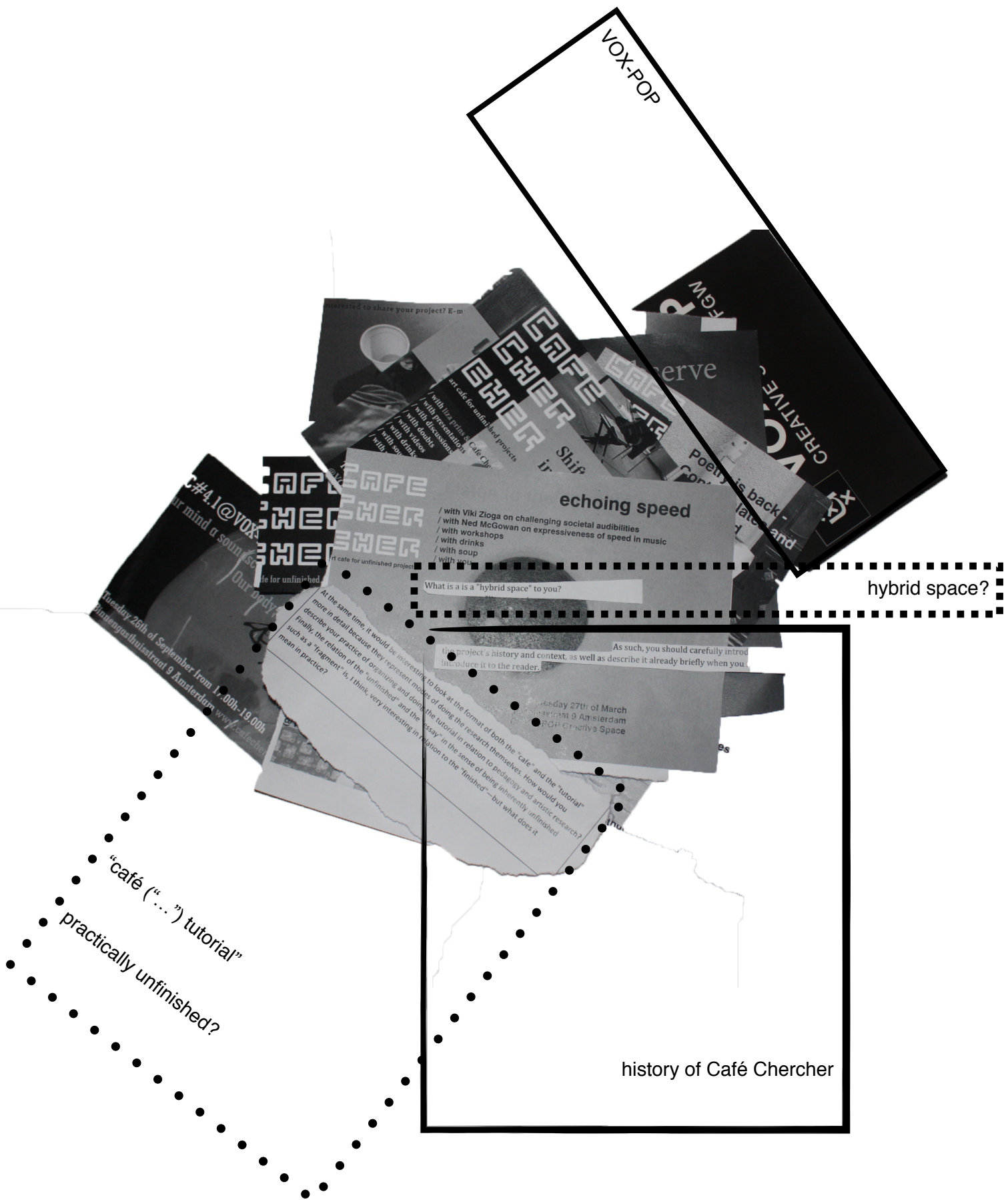
Analysis

So my background is in the artistic and the academic, but also in the organizational. This last part I wasn't fully aware of before, I always thought that Management and Organization and Commercial Management were just my odd ducks in the pond. As I analyze on my educational background, I notice that I kept hovering between the dominantly practical and dominantly theocratical fields of education. not just in my Bachelor and Master but already before that with the decision to apply for art school and cultural sciences. Maybe it's the difference between practice Universities and research Universities, but Artistic Research is the field that aims to bring there two together and yet somehow it seems that the educational field is still not completely able to do so. Perhaps this is where my interest for the essay comes from, a form which also hoovers between the academic and the artistic, between the subjective and objective. Which investigates an object of investigation from different perspectives. Perhaps this is also the reason why I want to incorporate my own background in this writing, to gain more insight in my personal motivations and my historical predispositions.

Practical incorporation

I can use my experience in both the field of art practice and academic research in my roll as a teacher, also I can use my experiences as a rebellious student in order to help and motivate young students. Perhaps even my experience and affiliation with organizing can be a used in organizing seminars.

This is personal

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

echoing speed

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

What is a is a "hybrid space" to you?

hybrid space?

At the same time, it would be interesting to look at the format of both the "cafe" and the "tutorial" more in detail because they represent modes of doing the research themselves. How would you describe your practice of organizing and doing the tutorial in relation to pedagogy and artistic research? Finally, the relation of the "unfinished" and the "essay"—in the sense of being inherently unfinished such as a "fragment" is, I think, very interesting in relation to the "finished"—but what does it mean in practice?

the project's history and context, as well as describe it already briefly when you
introduce it to the reader.

As such, you should carefully introd

esday 27th of March
stestraat 9 Amsterdam
POP Creative Space

"café ("…") tutorial"

practically unfinished?

history of Café Chercher

History & Organisation

Café Chercher means "A research café".

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

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

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

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

history of Café Chercher

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

CAFE CHER CHER
www.cafechercher.org

the project's history and context, as well as describe it already briefly when you first introduce it to the reader. As such, you should carefully introduce

PERFORMERS AND PRESENTERS CAFE CHERCHER

#1.1 @ Steim
Mike O'conner	MA AHK student DAS Arts
Janice McNab	PhD researcher, UvA Art History and Gerrit Rietveld Academie
Daniela de Paulis	PhD researcher
Dan Gibson and Ivan Brito	MA KABK, student Institute of Sonology
Edgar Caramaño*	Poem
Emily Huurdeman*	Clipping

#1.2 @ Steim
Kristina Andersen	ICAS, LAPS Gerrit Rietveld Academy, Steim, KABK Sonology
kg Guttman	PhD researcher
Janice Mcnab	PhD researcher, UvA Art History and Gerrit Rietveld Academie
Giacomo Leprotto	MA KABK, student Institute of Sonology
Edgar Caramaño*	Poem
Emily Huurdeman*	Clipping

#1.3 @ Steim
Alberto Boem	MA KABK, student Institute of Sonology
Jacopo Florencio	MA KABK, student Institute of Sonology
Geirthrudur Hjorvar	PhD researcher
Christian Kranendonk	BA UU History, MA UvA Military History
Edgar Caramaño*	Poem
Emily Huurdeman*	Clipping

#2.1 @ Steim
Twan Schenkels	BA UvA Literature
Semay Wu	MA KABK, student Institute of Sonology
Nachiket Joshi	BA French literature, MA UvA student Cultural Analysis
Edgar Caramaño*	Poem
Emily Huurdeman*	Clipping

#2.2 @ Studio
Lisandro Suriel	alumni MA UvA Artistic research
Suzan Tunca	alumni MA UvA Artistic research
Octavie Dostaler-Lalonde	MA AHK Conservatory, student Cello performance
Edgar Caramaño*	Poem
Emily Huurdeman*	Clipping

#2.3 @ Rietveld Academy
Laura Pusca and Erno Talaka	BA Gerrit Rietveld Academy, student Glass department
Ana Guedes	MA KABK student Artistic Research
Naomi	MA Sandberg Cure
Edgar Caramaño*	Poem
Emily Huurdeman*	Clipping

#3.1
Michael Tweed-Kent	MA AHK Conservatory, cello performance
Jord Homan	BA ArtEZ Conservatory, Modern Classical composition
Gijsje Heemskerk*	MA UvA student Artistic Research
Clipping	

 # 3.2
Fernanda Romann*	MA UvA student Artistic Research
Chiel Zwinkels*	MA UvA student Artistic Research
Simulacrum*	Collective collage
Clipping	

 # 3.3
Hallie Abelman	MFA Sandberg institute
Yang Zhiqian	MA Rietveld Academy student Multimedia Arts
Zoran Radiceski	MA Literature, Wetlab Waag Society
Gijsje Heemskerk* (poem)	MA UvA student Artistic Research

 # 3.4
Paula Alburquerque	PhD, teacher Rietveld and UvA
Jeroen van Rooij	MA Dutch Literature
Chiel Zwinkels*	MA UvA student Artistic research

 # 3.5
Manon Portos Minetti	BA UvA graduate student Art History
Marleen van Wijk	BA HKU graduate student Fine Art
Simulacrum*	Collective collage and event
Clipping	

#3.6
Artem Belogurov	MA AHK Conservatory, Fortepiano and Harpsichord
Tamar Hestring Grader	PhD candidate Rijksmuseum/ Leiden university
Jord Homan	BA ArtEZ Conservatory, Modern Classical composition

#3.7 April 24th
Adriaan Luteijn	BA in Visual arts
Dalida Georgiou-Achmet	BA in Visual arts
Clipping	

#3.8 May 30th
Leandros Ntolas	BA Fine Arts in Athens and currently KABK MA Arts&Science
Nim de Goede	reMA Art UvA
Biohack Academy	Waag Society Amsterdam (participants Biohack Academy #4)

*THE CAFÉ CHERCHER TEAM:
Previously on the team:
Edgar Morales Caamano	(co-initiator) season 1 and 2	alumni MA UvA Artistic Research
Elisa Matse	season 2	alumni MA UvA Artistic Research
Roos Bekkenkamp	season 2	alumni MA UvA Artistic Research
Caitlin Ensor	season 2	alumni MA UvA Artistic Research
Ana Mireles	season 2	alumni MA UvA Artistic Research

Currently on the team:
Emily Huurdeman	(co-initiator) all seasons	alumni MA UvA Artistic Research
Chiel Zwinkels	season 3	MA UvA student Artistic Research
Fernanda Romann	season 3	MA UvA student Artistic Research
dalida georgiou-achmet	season 3	BA HKU Fine Art

alumni and students have always
been involved with Café Chercher

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

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

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

Bijdragen in connectie met andere instituten: Steim, Waag Society

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

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

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

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

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

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

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

CAFE CHERCHER OVERVIEWU

nr	name	discipline	level	position / affiliation
4.1	Diederick oosterdijk	art history	phd	professor VU
4.1	Florian Goettke	Cultural analyses	PhD	student UvA/NICA
4.1	Geert Lovink	Media studies	PhD	professor HvA
4.1	Suzan Tucan	Dance	PhD	student AHK/DAS
4.1	Curdin Tones	Fine art	PhD	student Rietveld
4.2	Lauryn Mannigel	Fine Art	MA	-
4.2	Alice Ladenberg	Fine Art	MA	-
4.2	Roland van Dierendonck	Biology / music	prof	Waag society
4.3	Liza Prins	fine art	MA	alumni UvA AR
4.4	kostana banovic	film	MA	teacher HKU
4.4	Marianne Theunissen	Fine Art / sculpture	MA	teacher Rietveld
4.4	Hanna Steenbergen	Design/ Textile	MA	student Artistic Research UvA
4.4	Sara-lot van Uum	art history	MA	student Artistic Research UvA
4.5	Renzo de Pablo	product design	BA	Student HKU
4.5	Ester Eva Daamen	Film	MA	student Artistic Research UvA
4.5	Christine Royen	Fine art /art history	MA	student Artistic Research UvA
4.6	Ned McGowan	Music	PhD	student Leiden University
4.7	Viki Zioga	Art Teacher	MA	student MEiA Piet Zwart Institute
4.8	Budhaditya Chattopadhyay	new Media	PhD	-
4.8	Sara-lot van Uum	art history	MA	student Artistic Research UvA
4.9	Christine Royen	Fine art / art history	MA	student Artistic Research UvA
4.9	Marjolijn Rijks	Fine art / painting	MA	student Artistic Research UvA
4.9	Ester Eva Daamen	Film	MA	student Artistic Research UvA
4.9	Hanna Steenbergen	Design/ Textile	MA	student Artistic Research UvA

Cycle: Position:
BA   1   student (1), teachers (0)
MA   14   student (6) teachers (2)
PhD 8   student (5) professors (3)

Disciplines:
Fine Art (7), Music (2) film (2), academia (5), design (1) Dance (1) Other (2)

Institutes:
UvA AR (6), UvA (1), AHK (1), Gerrit Rietveld Academy (1), HVA (1), VU (1), HKU (2), PZI (1) other ()

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

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

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

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

alumni and students have always been involved with Café Chercher

VOX-POP

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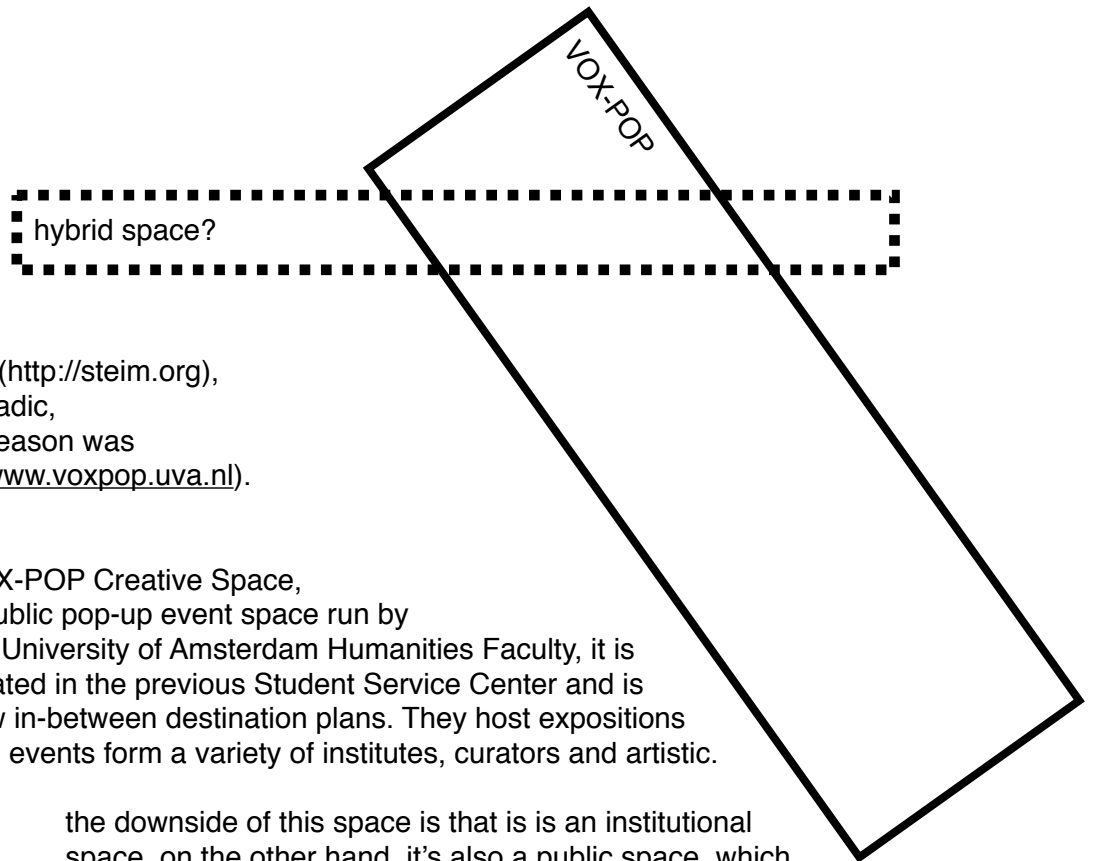
the first season
was hosted at Steim (http://steim.org),
the second was nomadic,
the third and fourth season was
at VOX-POP (http://www.voxpop.uva.nl).

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

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

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

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

Wildcard

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

1 entry found

tutorial (adj.)

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

tutor (n.)

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

"Practice Tutorial"

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

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

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

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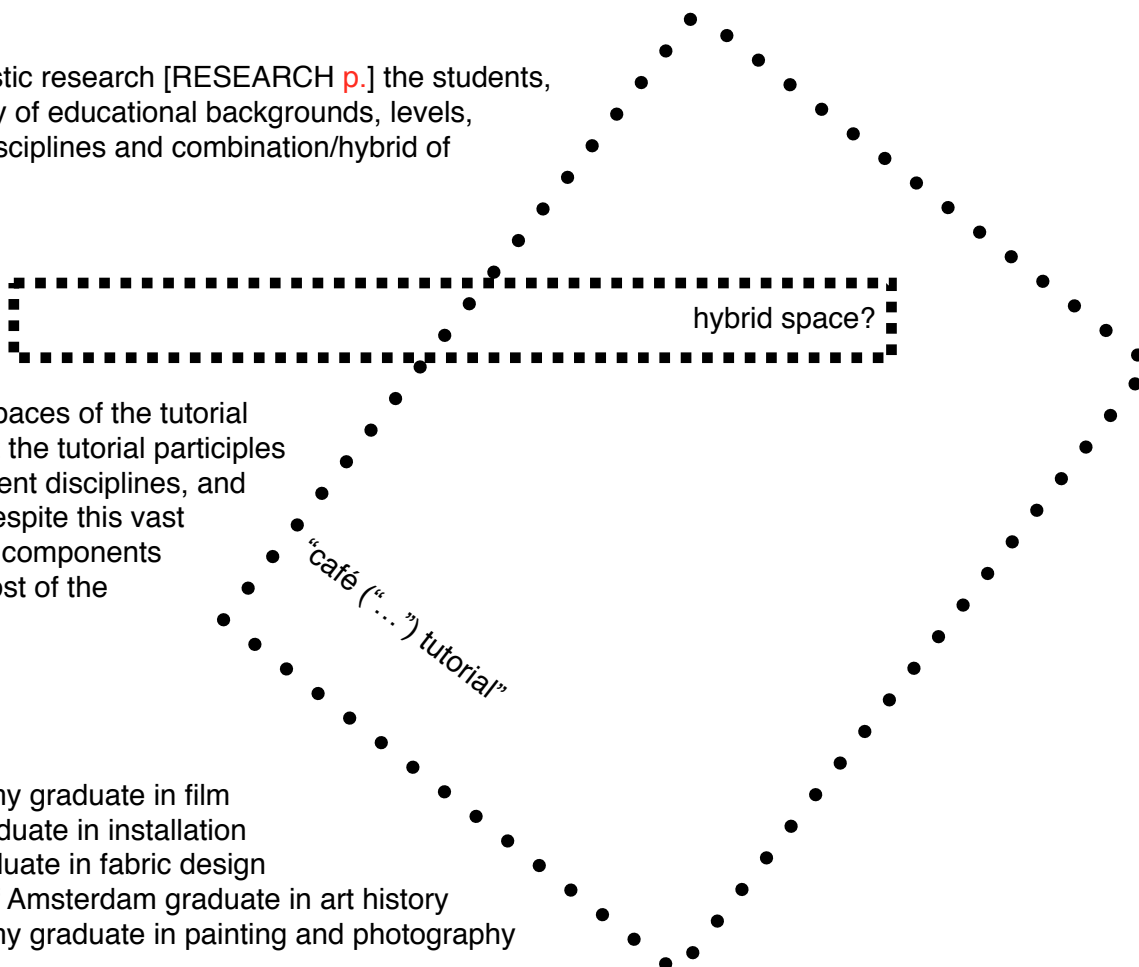
"café ("...") tutorial"

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

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

Formele samenvatting

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

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

6 ECTS plan (1 is 28 uur) 168 uur totaal
4 x bijdrages a 30 min (per bijdrage: voorbereiding 16 uur, reflectie 8 uur) 98 uur
8 x evenementen (2 uur evenement, 4 uur op- en afbouw) 48 uur
8 x meeting met het team (2,5 uur) 20 uur
1 x afsluiting van het seizoen (2 uur) 2 uur

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

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

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

Overview

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

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

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

Proposal for Jeroen Boomgaard June 2017

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

then just: "Café Chercher"

and I ended up naming it: "essaying art"

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

ESSAYING ART: PRACTICE TUTORIAL ARTISTIC RESEARCH

Overview

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

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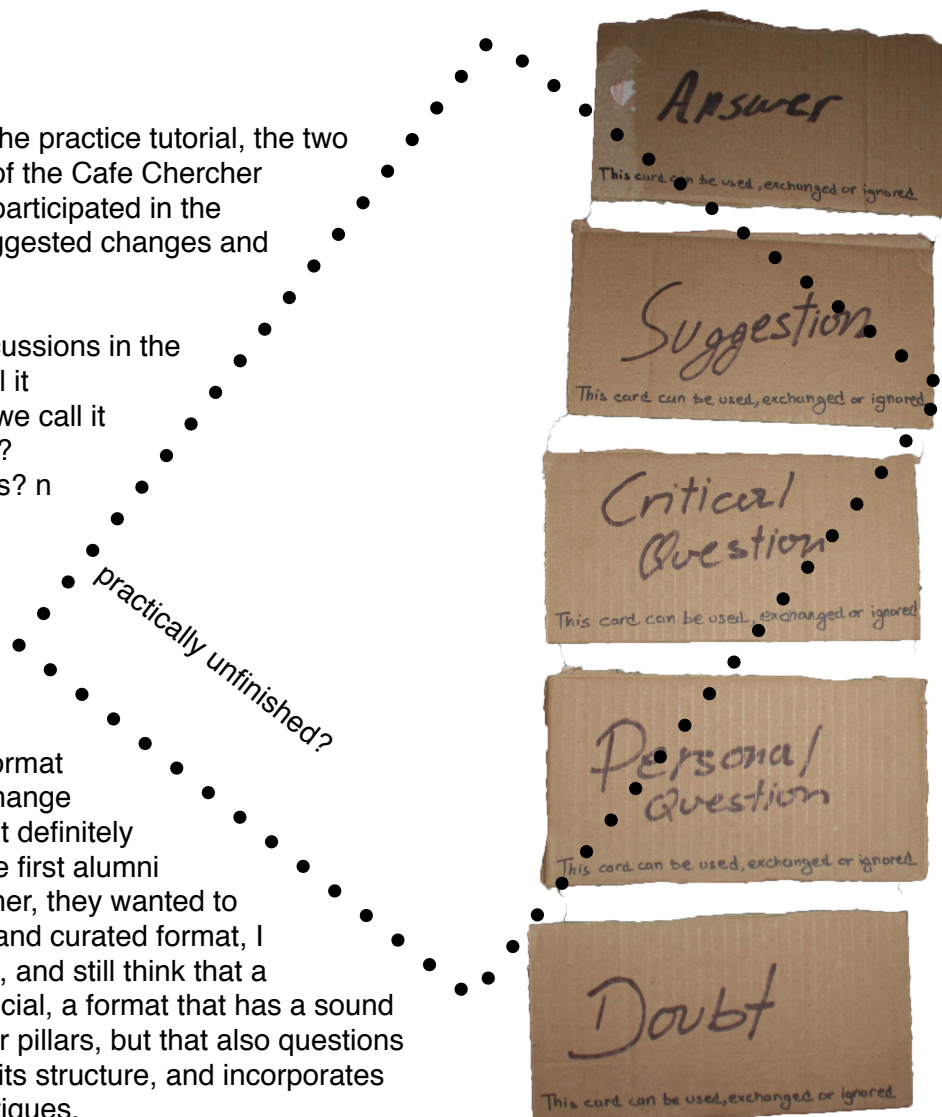
I decided each component (presence, prepare, participate, and creative —creative in form content relation) represented an equal part of the total percentage (20% total is 5% for each component etcetera) most heavily loaded components were **Artistic contribution (4 times 20% each)** then the **Pillowbook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

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

16

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

have had many discussions in the team, should we call it unfinished? should we call it research in process? research in Progress? n the practice side should we allow powerpoints?
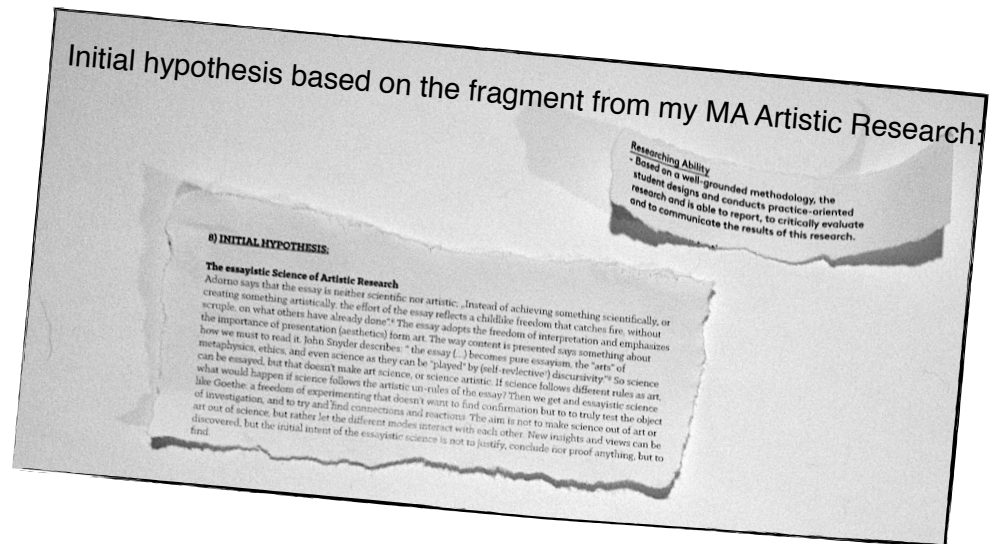
I noticed that sometimes, this questioning of the format and incorporating change could give unease. It definitely was the cause of the first alumni leaving Café Chercher, they wanted to make it into a fixed and curated format, I disagreed. I thought, and still think that a flexible format is crucial, a format that has a sound foundation with clear pillars, but that also questions itself; its relevance, its structure, and incorporates suggestions and critiques.

practically unfinished?

Answer
This card can be used, exchanged or ignored

Suggestion
This card can be used, exchanged or ignored

Critical Question
This card can be used, exchanged or ignored

Personal Question
This card can be used, exchanged or ignored

Doubt
This card can be used, exchanged or ignored

For the current students (2017/18), I decided to run the event with Dalida and let the students focus on their artistic contributions.

Dalida came up with a great suggestion; to question café chercher in a café chercher.
This was at Café Chercher #4.3 [EDUCATIONAL PROJECT: #3 On the unfinished]
(weblink https://www.researchcatalogue.net/view/396049/396104)
the event was before the students contributed in public and parallel with the theme
"unfinished/doubt".

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

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

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

8) INITIAL HYPOTHESIS:

The essayistic Science of Artistic Research
Adorno says that the essay is neither scientific nor artistic: „Instead of achieving something scientifically, or creating something artistically, the effort of the essay reflects a childlike freedom that catches fire, without scruple, on what others have already done"* The essay adopts the freedom of interpretation and emphasizes the importance of presentation (aesthetics) form art. The way content is presented says something about how we must to read it. John Snyder describes: " the essay (…) becomes pure essayism, the "arts" of metaphysics, ethics, and even science as they can be "played" by (self-reflective) discursivity"* So science can be essayed, but that doesn't make art science, or science artistic. If science follows different rules as art, what would happen if science follows the artistic un-rules of the essay? Then we get and essayistic science like Goethe: a freedom of experimenting that doesn't want to find confirmation but to to truly test the object of investigation, and to try and find connections and reactions. The aim is not to make science out of art or art out of science, but rather let the different modes interact with each other. New insights and views can be discovered, but the initial intent of the essayistic science is not to justify, conclude nor proof anything, but to find.

Format

explained in the research

performative essaying

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

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

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

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

A big change is also having guest teachers

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

Café Chercher evaluation and feedback .pdf - Foxit Reader

85.2%   2/2   View   Comments   Protect   Q Find

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

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

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

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

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

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

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

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

Café Chercher evalua...

I structured the meetings and events as following;

SCHEDULES:

Schedule indication for the tutorial day:

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

Schedule indication for the event day:

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

↓ CONTENTS   ↓ NAVIGATION   ↓ ABSTRACT   ↓ Emily Huurd[e]

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

Emily Huurdeman

The tutorial is divided into two phases:

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

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

Schedule (with hyperlinks):

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

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

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

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

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

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

Emily Huurdeman
artist, researcher, educator

BA Fine Art HKU (New Media), *un essai d'essayer*
MA Artistic Research UvA, *PER-FORM* the performative essay and the essayistic performance
-
MA Education in Arts Piet Zwart Institute Rotterdam, *Essaying art* a un-methodoligical method for Artistic Research

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

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

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

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

with Emily Huurdeman on: Essaying art - the research

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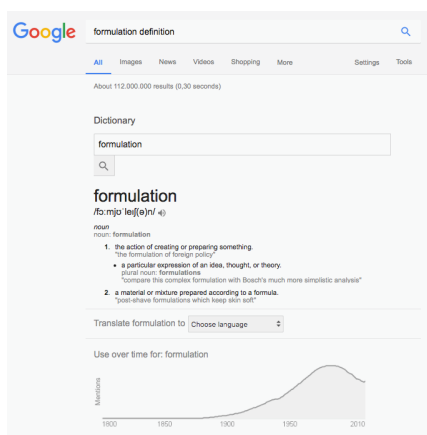
I wanted to make all the theory more visual, and translate cones like formation and theoretical underpinnings by looking at the different meanings of those words.

[EDUATIONAL PROJECT, #1, Power Point]
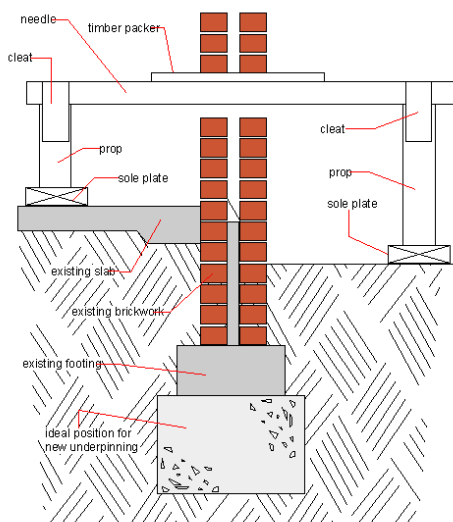
#2 On artistic research

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

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

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

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

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

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

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

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

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

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

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

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

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

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

CafE
ChEr
ChEr

art cafe for unfinished projects

Shifting the diffraction of interpretations

/ with **liza prins &** Cafe Chercher

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

Café Chercher: two ARTISTIC CONTRIBUTIONS, presence at all events

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

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

I recognized that

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

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

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

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

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

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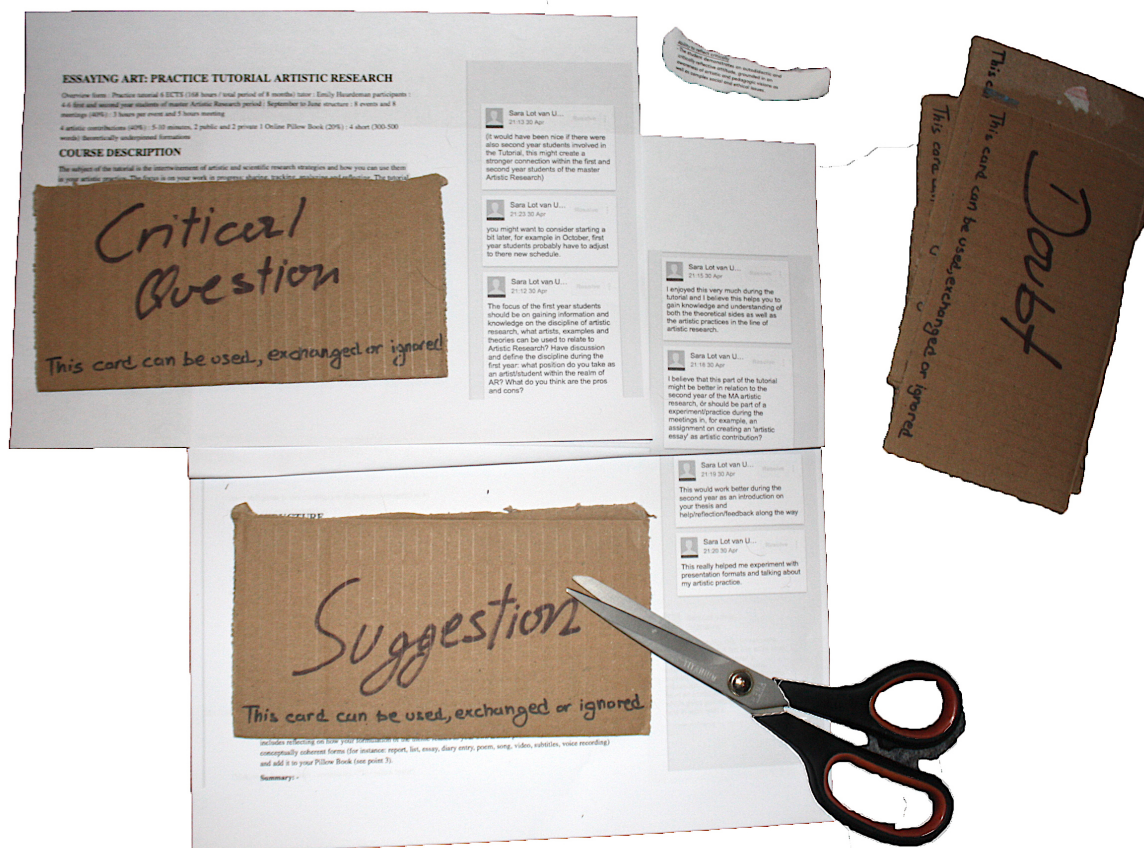
* all feedback can be used, exchanged or ignored

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

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

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

Four themes

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

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

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

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

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

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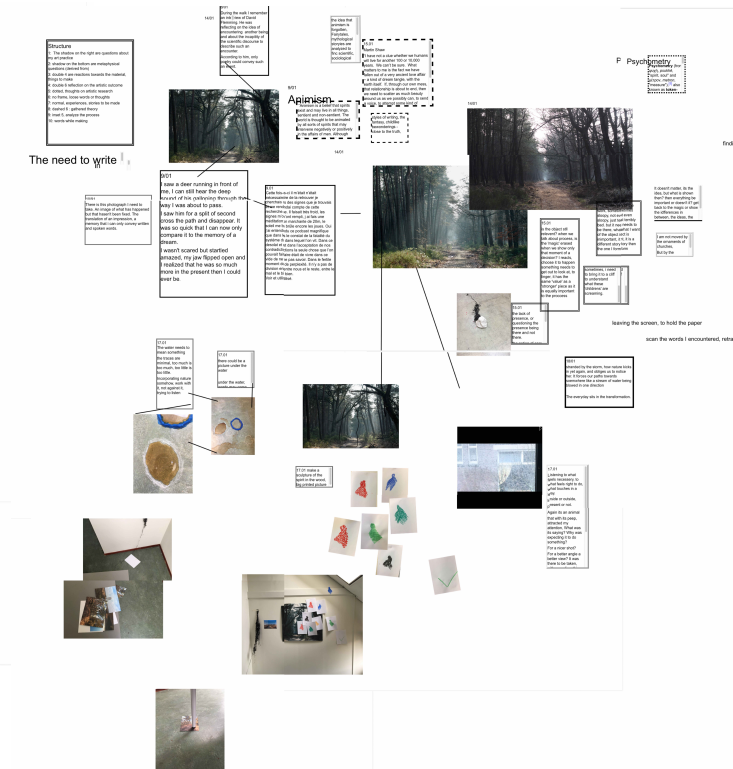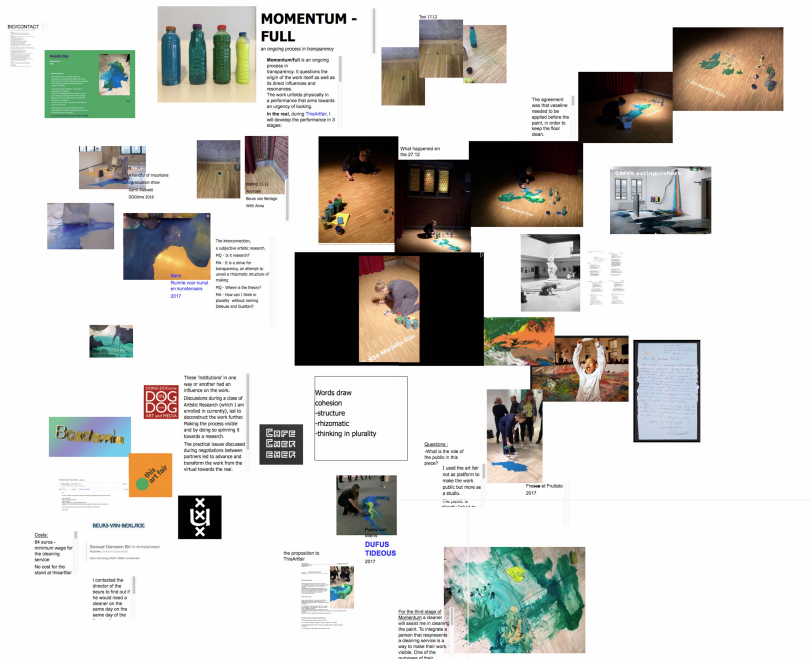
I asked the student for permission to use the pictures

For this students, the performative and digital space worked out well, there is a true intertwinement of the research and artistic. She thought about the relations between the different segments. For the student below, both spaces were challenging and effective.

The Pillowbook however did not work as good for each student, for the two mentioned above it worked out better then expected (they even use it in expositions) but three students were struggling,

Two with the technical skills

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

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

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

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

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Artistic contributions at Café Chercher were a big success

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

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

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

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

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

Changing the spaces:

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

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

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

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

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

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

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

Spaces got more informal and engaging

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

Meeting the guest teacher in the studio an even bigger success

updates in the university classroom, was great

perhaps changing settings can also be productive

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

#5 On the critical
Tuesday 13 March 10.00-15.00

We have a new Guest Teacher! Christina Della Giustina is an artist, teacher, and currently doing a PhD in Londen. Christina has been so kind to invite us to her studio at WG Ateliers at 11.45h. I propose to meet at10.00h at WG Café for the first part of our meeting.

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

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

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

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

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

Wildcard
Meeting #8

make a "case study" out of one session

PART 1

Reflections in café de Jaren

PART 2

Exposition tour and Guest teacher at VOX-POP

PART 3
visiting WAAG Society labs

Last class on Tuesday 15th of May Inbox x

Café Chercher <info@cafechercher.org>   May 9

to Hanna, Marjolijn, E.E., Sara, Christine, Alice

Dear all,

Next Tuesday we have our last meeting! We'll meet at 10h in the cantina of BG2 and after that move to VOX-POP Creative Space at 11h. The afternoon program will be revealed there. (Christina Della Giustina will try to be there as well)

Tuesday 15th of May:
10.00-11.00 talk about last Café Chercher (Ester Eva and Sara-Lot) contributions and talk about the next Café Chercher contributions (Hanna, Marjolijn and Christine)
11.00-12.30 lecture and workshop with Alice Ladenburg on working with data as Artistic Researcher (bring your laptop, phone and notebooks)
12.30-13.30 break
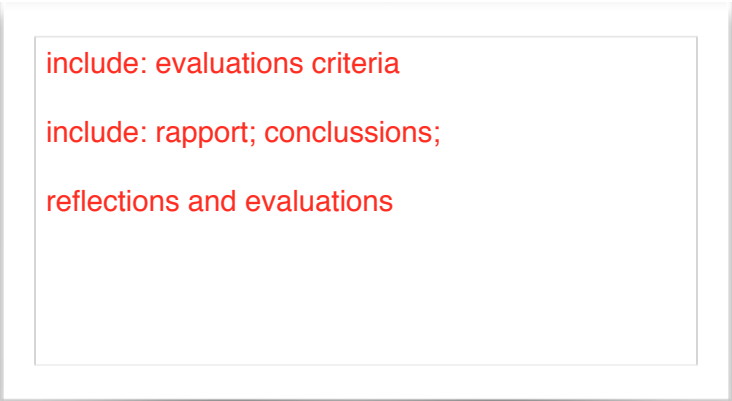13.30-15.00 visiting one or more art-science open labs

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

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

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

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

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

include: evaluations criteria

include: rapport; conclussions;

reflections and evaluations

let's re-evaluate the evaluation criteria

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

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

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

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

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

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

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

Artist researcher ?

—A balance - camera—

plug in the camera that connects to the beamer

—White balance—
I remember, when I bought my first camera. It
elaborate excel sheets with specs and properti
white balance calculation. The idea of a preset
choose this Panasonic HDC-SD900 full HD vi
modus and adjust it's lux, the consequence it t
room.

1 min (8 min)

put my hand in front of the camera lens to ma

{Deacon video 1} "I have a recurring image, of

"the room is white." {screens turn white} take n

{Deacon video 2} "now despite there being no
indication of a source, for this, illumination.

end quote {hand-gestures on two screens}

1.30 (9.30)

—Destined to see the illuminated, not the li

Artistic Ability
- Based on a personal and idiosyncratic vision,
the student designs interdisciplinary artistic
processes and situates these within contemporary
art-education contexts.

essayistic
performance

Finally, your first "performance lecture" of "doing" artistic research by essaying art
is a core contribution to your research next to the educational project and the
theory-led writing part. Describing and including your performance lecture, quoting
from it visually and with words, will become a central contribution to your research.

CC#3.1 Pointing at the path
https://vimeo.com/184910086

Clipping #4.1 Doubt and questions
https://vimeo.com/233021994

to look at those parts who might have relations to the form of the essay. It's convincing, however,
that you are using your own artistic approach in the video clipping or the video clipping
(as an essayistic form?) as an introduction to each session.

Clippings

34

Clippings

In the first couple of years of Café Chercher I used to make video clippings
 http://egahuurdeman.nl/category/clipping
These clipping reflected the theme(s) of the eventing, this one is at the Rietveld HotShop
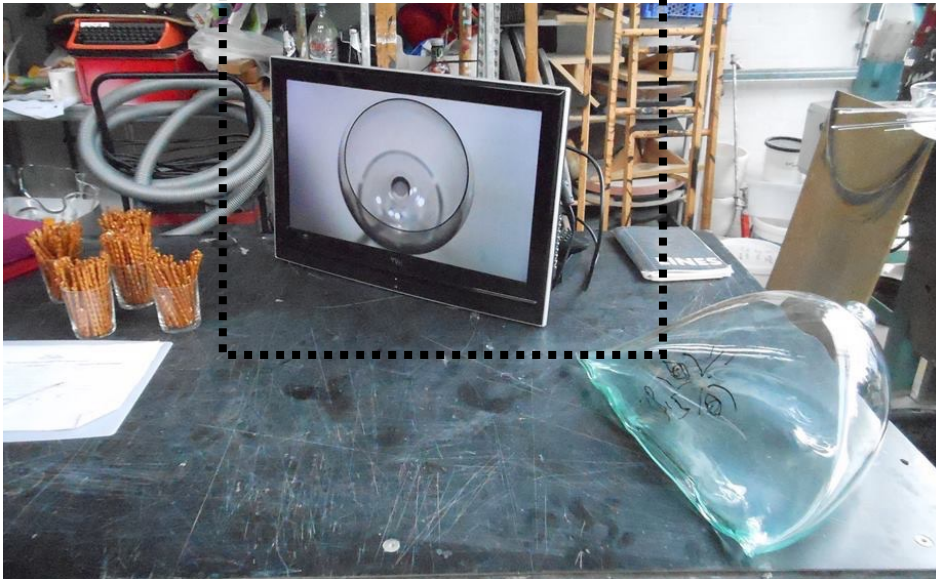
I decided to do the same for the theme meetings with the students, to share my formulations in the form of video.

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

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

Artist ~~researcher~~ ?

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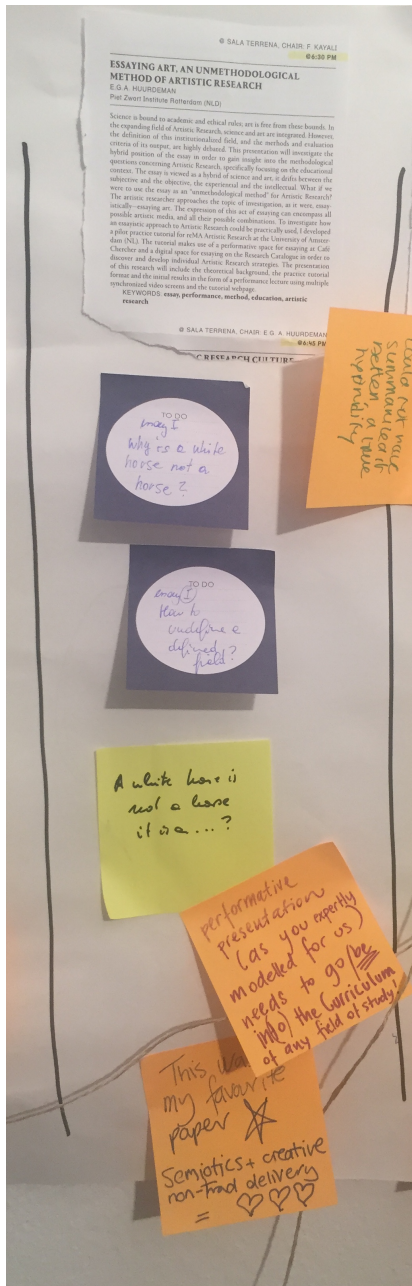
[ARTISTIC CONTRIBUTION, SAR18]

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

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

LECTURE PERFORMANCE

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

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

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

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

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

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

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

Feedback at DART18

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

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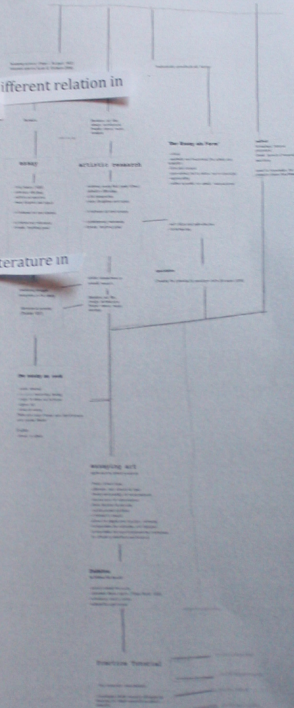[ARTISTIC CONTRIBUTION, D'ART18 Script and link: http://egahuurdeman.nl/2018/dart18-essaying-art]

Artist researcher?

essaying art, a un-methodological method

methods—would you argue that form and content have a different relation in artistic research than in art practice? And if so, in how far?

"potentia,
And what exactly does Claire de Obaldia mean by the essay as "literature in

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

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

---

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

---

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

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

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

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

And, Fortunately I was able to incorporate feedback

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

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

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

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

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

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

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

feedback of the students

on all fronts

feedback from the university MA Artistic Research

dealing with the dichotomy of art and science from the science perspective

the feedback of my supervisors
evaluation

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

the feedback on artistic contribution

sar
dart

academic feedback

ASCA
Ticontre
D'art

And

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

So

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

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

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

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

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

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

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

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

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

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

us. What we perceive as the darkness of the heavens is this light that, though traveling toward us, cannot reach us, since the galaxies from which the light originates move away from us at a velocity greater than the speed of light.
   To perceive, in the darkness of the present, this light that strives to reach us but cannot—this is what it means to be contemporary. As such, contemporaries

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

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

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

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