

Follow-up Bootcamp

Could you describe how you have come back to your research after the bootcamp?

Number of responses: 7

Text answers:

new perspectives. another brain!

refreshed

I am on academic leave, so I am currently not engaged in research in any intensive way. However, I feel like the bootcamp was very positive, invigorating and well-organized. For me this gave me a sense of coherence that I would like to express in both my music and research.

with a few more questions but also with more awareness

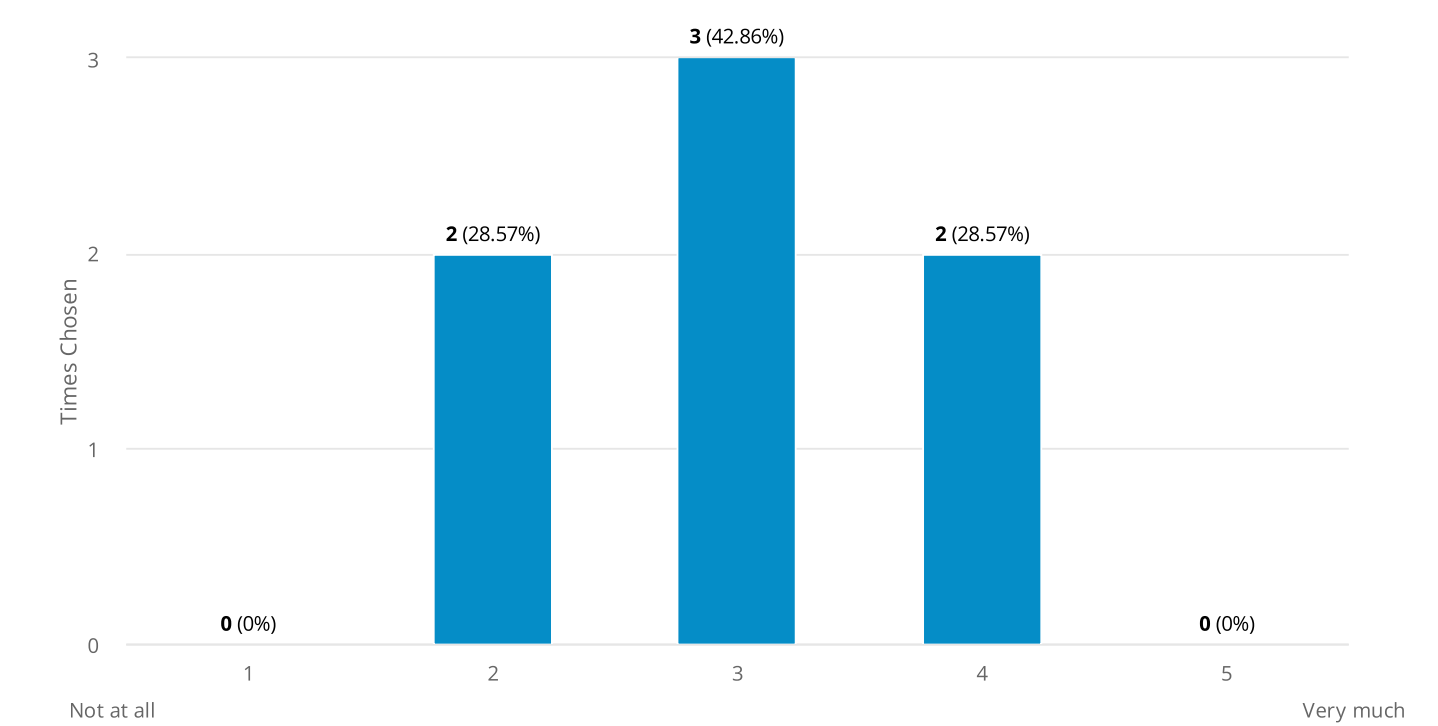
Unsere, curious, enriched, open minded, thankful

Refreshed and invigorated. Not thinking about my own research was relaxing, and dealing with some demanding exercise was stimulating.

with some clearer view and ability to articulate my thoughts, as well as some understanding of how academics may openly position themselves in the field according with personal inclinations and reflection (thank you, M. Talbot)

Did your experience in the bootcamp have an impact on your development as an artist researcher?

Number of responses: 7



Do you feel the skills developed in the bootcamp are in any way relevant – however indirectly – to artist researchers in general?

Number of responses: 7

Text answers:

- indirectly, it had impact- the pattern and structures of thinking / questioning.
- I have a feeling that the logical aspects of the lectures can be relevant in sorting out essential things from unnecessary things during one owns research or development of artistic practice.
- Definitely. Approaching anything with critical reasoning is fruitful.
- yes, I found the principles of formal logic very useful, to be applied to the understanding of articles by fellow researchers eg.
- The insights in the various topics where very helpful and gave new perspectives where to look or how to approach a topic. I think this interdisciplinary approach is very important for research
- Yes. For me, it is helpful to look at how other fields (or at least people with other expertise) work and what is their mindset or approach. Sometimes we are stuck in our environment and we look at things in the same way people around us do, but a researcher needs to question also his/her own environment.

yes, I believe so, especially the connection between critical thinking and articulating one's research.

Do you feel that the experience of the bootcamp had any lasting influence on: a) your research in particular b) your thinking in general?

Number of responses: 7

Text answers:

b. because it reminded me of the underlying pattern and structures in my way of thinking.

i don't think so. Most of the practical skills the bootcamp was focusing on were already part of my artistic practice (programming and developing digital environments related to sound).

I was most intrigued with Marianne Talbot's presentations. Critical reasoning can certainly be applied to creativity in even the most esoteric sense. I feel that as a composer, I engage with creative challenges in increasingly critical/rational research ways, by asking questions like "what is it that I truly yearn for in this piece?" Or "where is this material coming from?"

Yes,
(a) as I said, formal logic is of great use
(b) I discovered an interest in machine learning

a) for my research I can't really tell yet. Experiencing the context and work ethic of Orpheus institute was for sure an influential experience.

b) I could quite some inspiration from the topics for my own thinking. Dealing with topics of complexity and its manifestations in coding and social structures my thoughts come back to the talks we were attending these days. To get a professional insight into formal logic and understanding not only something about how it is working, but also how it is applied was very interesting. At the same time I feel like these were topics that I already was interested in before, so I could get new perspectives and a clearer image of what was my interest in these fields, thanks to the workshop and the coffee breaks.

My personal research was not influenced by the bootcamp.
My way of thinking was indeed influenced: I am more curious and open in looking other fields; now I try to see how I may apply some knowledge or experience in my field (that is what I did in the bootcamp).

I believe the experience was helpful in directing the last steps of my (PhD) research trajectory, as well as the writing of my dissertation.

Can you describe any specific instances (in your practice, in your research or in general) in which ideas from the bootcamp were useful?

Number of responses: 7

Text answers:

how I question my own praxis and research project. Especially the course in logic have had impact.

I think the logical reasoning course could be helpful in various situations, but I didn't encounter any.

Please see the previous answer :)

I tried to integrate some LED systems in order to obtain a visual rendering of a score - not digital, but analog

Thinking about the contrasting approaches of our sensual reality as rather very simple on the surface, but the closer you look and the deeper you dig inside of a specific idea it becomes more and more complex and on the other hand thinking of reality as a very complex matter, but the closer you look the simpler and more structured it becomes, saying it is possible to find an essence of something.

I do not have very specific instances.

see above.

Can you think of three areas/topics of teachings that might be additionally useful to your research?

Number of responses: 7

Text answers:

aesthetic / metaphysic / philosophy /

I could only think of one on the spot: Being able to further analyze arguments in papers related to my research and trying to express myself in a manner that it stands these criteria when trying to make a point stringent.

Creative journaling comes to mind. Additional topics in music analysis are also very pertinent to my research.

the use of images in the representation of music
different approaches to music literacy
listening paths

Some physical classes/movement classes/body work
A class on semiotics
Listening sessions

Rhetoric, cognitive theories, 21st century philosophy

aesthetics, and history of music philosophy, from the top of my head.

Can you think of three areas/topics of teachings that might be additionally useful for artistic researchers in general?

Number of responses: 7

Text answers:

as above

1. already mentioned above
2. developing IT-skills related to handling and understanding digital machinery

To be honest, I think that anything from learning a new language to engaging with a new artistic practice can be useful in artistic research. I also believe that exercises involving spirituality and mindfulness can be especially useful the artistic researcher.

improvisation workshops
methods of searching for sources
listening paths

Intersectional feminism, because like in no other discipline it shows how we can and must think different disciplines together to make a change

Rhetoric, cognitive theories, 21st century philosophy

same as above

Would the experience of the bootcamp inform how you might teach artistic research in the future?

Number of responses: 7

Text answers:

clear goals and intense / demanding timeschedule

not really.

I think that the intensity of the workshop was a luxury that I am not normally afforded. I would advocate for more such experiences to my would-be students.

I will certainly treasure the interactivity of our laboratory, and the feeling of being welcomed

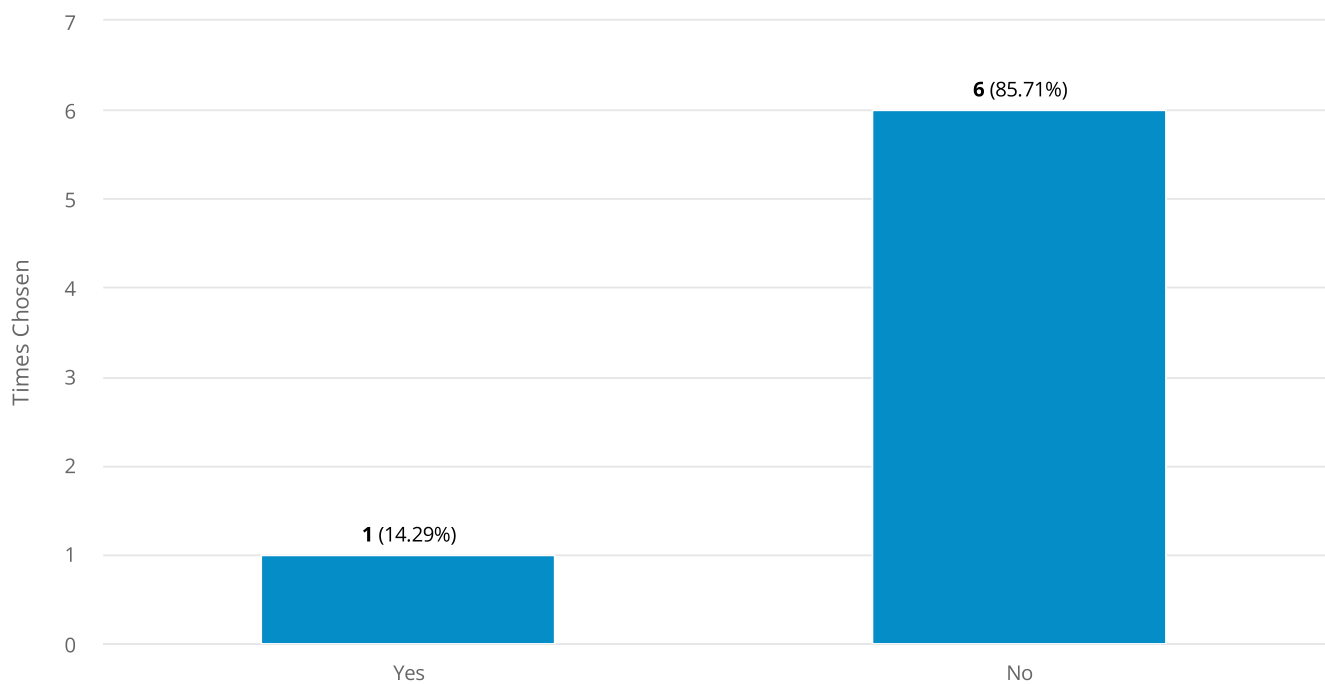
I really liked the strucutre with intense input in the morning and free time/free work in the afternoon. I would always try to implement a practical part as well, it's good for the group and the general spirit of learning.

Yes. I learned that it is important to change subjects or fields sometime, it is refreshing for the mind. Also, sometimes it is important to leave the student experience freely, and only after to discuss and unfold what was the experience about (like in the bootcamp).

I hope it will inform my own teaching, in ways that I will define when actually developing curricula and/or projects. surely this experience has shown how beneficial is for students to receive information and discuss with a cohort of experts and thinkers from various areas.

Have you used/revised/talked about or worked with material or ideas from the Sixteenth Century Counterpoint course

Number of responses: 7



If so, how and why?

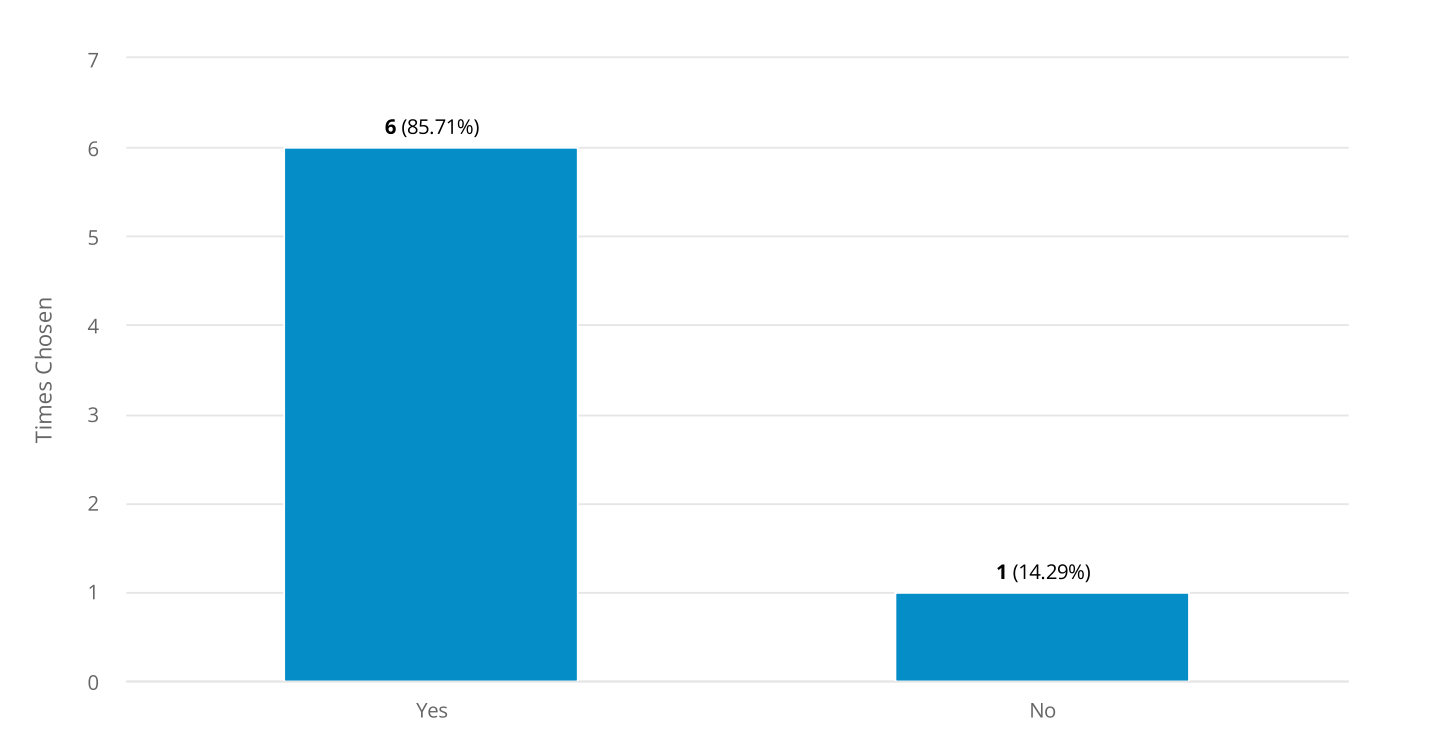
Number of responses: 1

Text answers:

because i'm interested in counterpoint.

Have you used/revised/talked about or worked with the material or ideas from the Critical Reasoning course?

Number of responses: 7



If so, how and why?

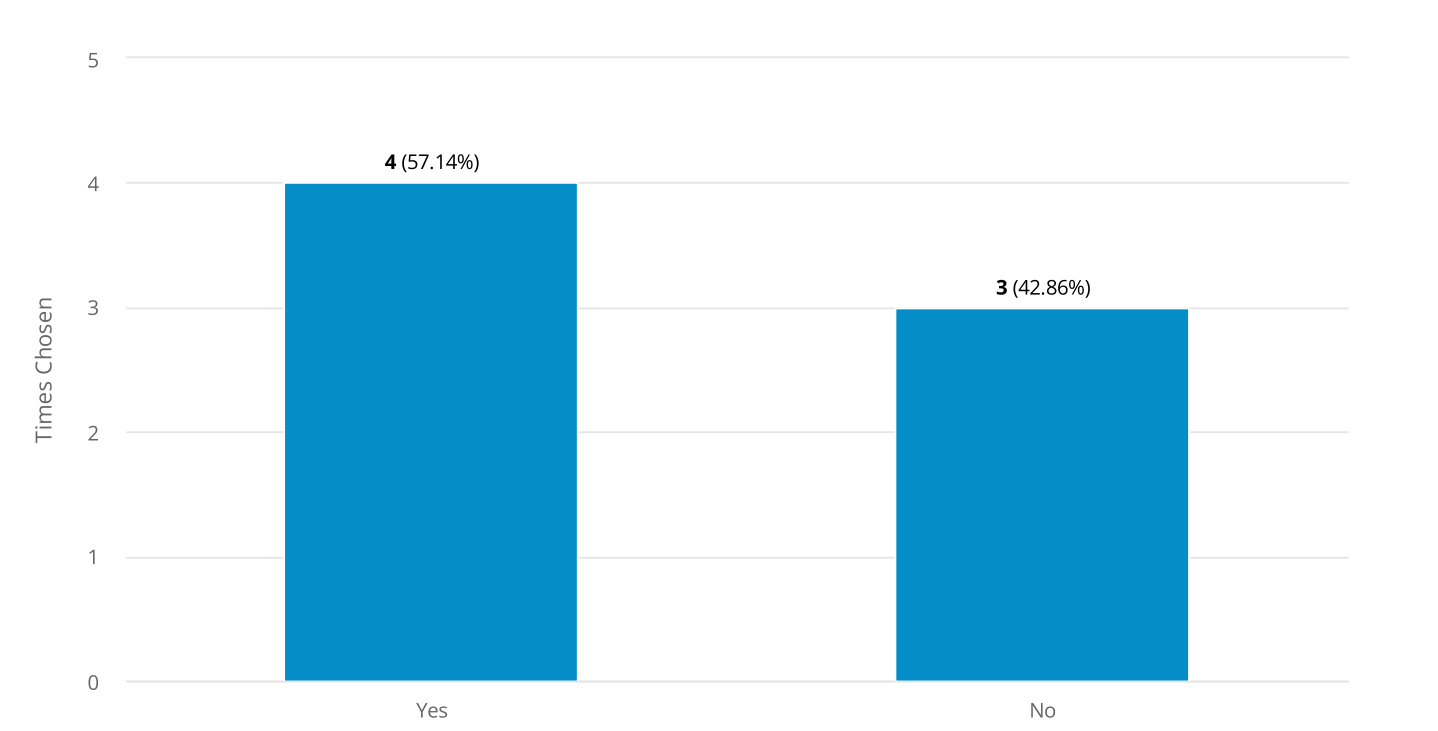
Number of responses: 6

Text answers:

- with many colleagues I have discussed what we learned- it was a fantastic course, mindblowing.
- to further analyze arguments in papers related to my research and trying to express myself in a manner that it stands these criteria when trying to make a point stringent.
- I have listened to additional podcasts from Marianne Talbot.
- formal logic is always a tool we use when we reason or face a debate
- It was on my mind while writing a homework for university
- I have been going back to that few times, in the process of writing my dissertation, to examine my statements and logical explanations. it has been rather useful.

Have you used/revised/talked about or worked with the material or ideas from the Programming in the arts course?

Number of responses: 7



If so, how and why?

Number of responses: 4

Text answers:

- I already worked with programming a lot, so not much new was added during the course.
- I bought an arduino and every time I have free time I dedicate myself to it (at least a bit!)
- I got back to a practice of coding in max/msp for an upcoming project
- in the course of few encounters/conversations with the teacher.

If you had unlimited resources and agency, how would you organize learning experiences for artist researchers?

Number of responses: 7

Text answers:

- I would not be in a classroom-situation, but have the courses in different contexts, much more connected to the different artistic researchers praxis, in their "habitat". I would have made the courses less general, more

open for common reflections, so it could be more connected to what was ongoing in the different artistic research projects. More time for connect with each other. More time for also bodily focus / meditation / time to praxis.

i don't know. I think the answer might be different to every single person researching. For example someone interested in microtonality could further their field research and develop microtonal instruments further building prototypes in a very practical manner. Someone researching biographical aspects of a composer could use their money differently.

I, personally, am a big advocate for field studies and practical work.

Ghent was beautiful. I would love to try something similar in an out-of-town setting.

it would be nice to organize an orchestral experience, or at least an interplay experience.

I would book a space with a stage and various seminar rooms. The setting would be two weeks of living there together, food and everything included. Half a year in advance, everybody would meet for several times and you'd figure out together what topic this residency should be about and whom to invite further. Then organizing a structure in which everybody is giving an insight in their current interests and who wants can offer some workshops on these topic. In the end there might be a presentation of products, where groups or individuals can present their work of the two weeks either theoretically or practical.

I think that short experiences like it is happening with this RAPP Lab are really helpful in opening the mind. Meeting new people and listening to teachers from other fields can be refreshing and a stimulus.

I don't know how to answer this question, currently. I hope to be in a position where this will become possible and I will then thoroughly reflect on what would be the ideal setup for such experiment.