

Do you use the word “research” to describe your practice?

If you’ve used it, what do you understand under “research”?  
What kind of activities does it involve?

Aimilia

A way to involve history

Googling (x3), writing interesting sentences down, making collages out of read sentences

Kate

What kind of Google-search do you do?

Dagmar

Do you sit down to do research / plan it in?

Ai

Yes.

Bruno

When do you figure out what you want to research?

Ai

Sometimes during, sometimes before sitting down. Sometimes these ideas come in dreams.

Pascale

Reading (x3) and re-writing it, typewriting, notes until something new comes out. It feels very intuitive, she needed to unlearn the academic ‘old’ mode of research —> Not knowing what your own voice is. Needing to make a clear cut, wanting to rebel against the old mode. It’s more of a feeling, intuitive.

Kate

What are the verbs/words that can stand in for “research”?

Emma

Says she works research based. Research as a way to value what she does. She never has a final product, research as a thing in progress can have a value? A value by calling it something, by taking oneself seriously, by saying ‘this matters’.  
The Googling. A lot of e-mails to people she wants to talk to.

Junghun

Base practice is exploring nature and cities. Writing notes and fictional stories around the exploration. Going to the library for a month.  
Time decides when he can go to the library.

K

Light and deep: when do you need a surface understanding, when do you need to go deeper?  
Who / what is it that requires the deeper knowledge? When is it important to affirm

the value of flirtation?

Values of different modes and levels of rigor of research, which can turn into an ethic thing: different ways of dealing with printed matter, with bodies of knowledge (e.g. whole books vs. single chapters)

Bibliography / iconography as attachment to set of interests for the year. Why not take one text?

Steven

Geography is important, the process is very experience based, which needs to go outside the room, physically. To find oneself in a place is important to start the thinking process. The experience becomes more genuine, the senses more tactile, more particular, one can ask specific questions.

Including the act of doing (the routine) into research, my body doing the domestic chores.

K

What is the *genuine* you're looking for as an Irishman in Persia?

What counts as real and unreal, what is a genuine experience? At what point have I been conscious of my activities being genuine?

On Googling: a big part already decided by algorithms. Transposed on the ex-internet: how much are our own interests directed by ourselves?

Bruno

Research could be an intellectual food. Practice and research still a bit separated, though research will have an effect on the practice, through me.

K

British Library or National Library in Paris: research libraries. One can browse the catalog, but has to know what one is looking for, since it has to be picked out of the storage. In a public library one can browse shelves, the alphabet can start playing a role.

Google too is an organized knowledge institution.

Dagmar

Being guided, being with someone's experience is important. Guidance of someone who is rooted in the experience, taking his/her situatedness into account.

K

What kind of encounter (phenomenological, political, social) are you staging for the viewer with the work, in the work? Is there a guidance too?

How to rhythm an aesthetic experience?

The consciousness that bodies of knowledge will always be situated and under pressure.

Pascale

Sustainable research practice: what is worth it to fly for, what to Skype for? We shouldn't lose the ecological / hierarchical side of it. Who can fly over, how democratized is the research?

K

What bodies of knowledge do we already have in the room and how can we build on that. Try to contextualize your practice / research.

Christian

Maybe the reason why he started at Piet would be to work more consciously: why am I making this? He read a book about soil (Dirt) in order to make the kiln. Interesting how Woolf stumbled upon the undiscovered. Playfulness, the golden line between child and adult.

K

Academic process might be: first survey the field of theory/work to see where one's own intervention comes in. Artistic research can be more intuitive, playful. There is room to not be held accountable for in consequence. In response to Diana's question: different characterization than colleague-artists. The right to speak as an artist comes so much earlier than in an academic field (defined by *mastering* and *professionalism*), which is endlessly deferred.

Guillem

Not trusting yourself as an individual in a mass of knowledge. Your experience will always be embedded in a historical context, the moment making possible. What is *now* possible and why?

K

To affirm the right to approach something naively! The force of the unmastered.

Pascale

Plagiarism: dogma of rewording, scared of stepping on toes, not feeling close to other people's texts. Through reading Smith (?) and seeing documentary on Basquiat: it's personal for me to claim it and can decide on when to share it.

K

Translation: the one form of authorized plagiarism :-)  
The translator takes the burden of representation: these are Foucault's ideas but they have been pushed through my body, limitations, etc.  
Double demand to not let go of duty, whilst allowing for newness too, through the close reproduction.

Guillem

There exists a huge amount of art which functions solely as translation of other people's ideas.

Diana

A careless translation? Translating the meaning instead of the literal words?

K

Perhaps research is a form of attention?  
Adam Phillips - Attention Seeking: what we pay attention to and how we seek attention?  
When we are interested, we pay attention. Finding oneself interested in something despite oneself.

What are you currently paying attention to? And what are you (aware of) not paying attention to?

Looking something up is not reading.

What is real research if it doesn't include real reading?

A reader

A collection of texts around a subject area / a body of work.

To get an overview of an artist / author, a point of entry into the work.

A sense of dutiful reading: a canonical text on your subject.

The invitation

Make a reader for your practice, a collection of texts, or not text-based.

What are the things that you'll be engaging with: already-read, not-read, re-read

In a format that you can add to over the year

Make an urgent effort to gather things around you

In the name of an economy of research-sharing

A tool for you to think with

An edition of two: one for yourself, one for Kate and other tutors and co-students, to get an idea of what you're reading

Materializing your desires of knowledge

What is reading for Kate, how would Kate go about constructing a reader?

Reading and living and talking as primary sources of research

Interest in the book as a form: cheap, democratic, circulating

Barthes' *How to live together* and *The preparation of the novel*

What kind of things do you need around you, that are inexhaustible?

Which books?

*Full Surrogacy Now* - Sophie Lewis. To participate in a current discussion, and see how one positions oneself in this

*Giovanni's Room* - James Baldwin. To analyze how a novel can make one feel a certain way, on the level of the text, sentences, writing style.

*Babies and their Mothers* - D.W. Winnicott. For ideas of holding and being held.

*Art as Experience* - John Dewey. The experience of reading, like being held in the dynamics of the novel.

*Tom Jones* - Henry Fielding

The selection can be very idiosyncratic. The incoherence should not be justified but important to you.

Where are your islands, the points of orientation that you feel drawn to? Where can you start provisionally marking out the territory.

Different types of reading?

An energizing kind, a head-down kind, an excited having-to-move kind.

Reading with the burden to know, reading with head raised

Reading with pen and notebook: where reading extends into writing / copying / annotating

What can these physical gestures of annotating do with the text (as material)?

Carrying books with you, everywhere, without even having to read it  
The book as an artform has the capacity to interrupt with life

Reading as a valuable use of your time / as a kind of privilege / definitely not as a  
universal given

(...)

Deadline 9th of October