

**Research by Senior Lecturers
An inquiry**

- 1 **Commandeur, I.M.A.**
- 2 **Heemst, J.R. van**
- 3 **Herst, D.M.**
- 4 **Mansoux, A.L.**
- 5 **Meer, A. van**
- 6 **Mulder, Martijn**
- 7 **Pos, P.T.**
- 8 **Pummell, S.**
- 9 **Rehberg, V.**
- 10 **Schijvens, L.J.M.A.**
- 11 **Staal, H.**
- 12 **Suarez, A.A.**
- 13 **Turner, D.R.**

1 Commandeur, I.M.A.

PHD Proposal

Transdisciplinary practices in art and design in the post-anthropocene

Involved partners

Environmental Humanities Center

This project is an empirical descriptive research, which intends to study a concise selection of transdisciplinary artistic practices within the last decade, responding to climate change as a new political, cultural condition. The Anthropocene thesis is considered, as well as critically reflected upon through the perspective of post-human philosophy. This results in the following research question: How can we describe the shifted notion of agency and politics within contemporary transdisciplinary artistic practices responding to the Anthropocene thesis, and how can an astute reading of the influence of post-human and materialist philosophy contribute to answering this question?

Particularly a wicked problem such as climate change challenges our thoughts about the arts-sciences debate. In recent years, scholars have called for an overall “cultural turn” in climate change studies and action (Galafassi et al., 2018). Climate change is being re-imagined as an ethical, societal and cultural problem. In addition, recent views in critical philosophy have been concerned with contesting dualities inherited from humanism, such as object-subject, nature-culture or human-non-human. According to Bruno Latour the philosophical problem of what agents humans are, and what democracy means in the politics of climate change is to be found in the arts, and not so much in political philosophy (Latour, 2018). The art historian T.J. Demos stated that the autonomous position of artists has been rendered obsolete when faced with the new ecological reality, art should leave the gallery-enclosed reality of aesthetic experience and engage in interdisciplinary collaboration (Demos, 2016). Other scholars have also pointed out, that the arts provide a mode of address that offers a different range of discursive, visual and sensual strategies (Davis & Turpin, 2015).

Hypothesis: we are witnessing a change in contemporary environmental arts’ practices towards a new aesthetics based on entanglement and co-constitution. Key to this new aesthetics is the transgression of boundaries between arts, technology & sciences, a materialist/sensorial, post-human perspective and a reinterpretation of the notions of agency and politics within art/design, resulting in: new forms of collaborative practice, public engagement and “citizen science”, while new media technologies open up to speculative scenario building and new modes of visual and sensory experiences.

Description of activities:

1. Literature research into critical philosophy (post-humanism, post-anthropocene, new materialism, philosophy of art-science relations), as well as speculative design, story-telling and science fiction, and relevant sources within the environmental humanities.
2. Field research: visual and theoretical analysis of the selected case studies based on elaborate interviews, visiting exhibitions and the artists’ studio’s/labs to study the collaborative practice, as well as close reading the case studies through an interpretative, philosophical framework.

2 Heemst, J.R. van

1 Field of research. Could you write down your subject matter; the themes and topics you are addressing in your research? Could you name certain keywords that relate to this subject matter?

My research centres on Cultural Analysis. What interests me in particular is an analytical interest in the resilience of cultural belongings in our plainly not so post-colonial twenty-first century world.

2 Research methods. What kind of research do you do? Could you name certain methods that you use? Does it build upon an existing methodology?

Methodologically, my research is hermeneutically driven. It addresses the most hotly debated issues of cultural belongings in an exploration of historical configurations and actual representations that make for what appear to be collective commitments to often highly contested causes like class, race, nationality, nativity, ethnicity, gender, or, for that matter, religion.

3 Planning & Time management. How do you structure the hours for research within your week? How do you create an inspiring planning, plan of action or agenda that helps you organize your research?

Next to holidays and weekends, research is being advanced on regular Fridays.

4 Related to and embedded in education. How does your research relate to current developments in our education? Which programs or activities directly benefit from your efforts? Which program indirectly does? How do you involve students, teachers, instructors? Are external stakeholders involved?

My approach is directed towards major cases for 'teachable moments' in higher vocational and/or academic education, i.e. issues that are indisputably relevant for next decade curricula, as they appertain to sensitive topics such as migration, diaspora, tolerance, selfhood, rights, agency, and diversity. Findings will be set forth in a critical manual for advanced BA-students. For that reason, I work in close collaboration with Social Practices staff.

5 Dissemination and publication. Did you publish your work (in or outside the WdKA)? Do you keep a website? Could you make a shortlist of publications, exhibitions, presentations, lectures, etc.? How and where do you share your research with others?

Publications include a dissertation (PhD, Amsterdam University, Humanities) on Heine, as well as articles on Sade, Kant, Hegel, Walter Benjamin, and Heiner Müller.

More recently:

Jan van Heemst, *Tussen gen en globe. Europese cultuurgeschiedenis* (a concise History of European Culture, in Dutch), Rotterdam, Ad. Donker Publishers, 2012.

Jan van Heemst, 'Secularism Matters. European Muslims and European Politics', in Nana Adusei-Poku, ed., *WdKA Makes a Difference*, Rotterdam, Creating 010, 2017, 15-20.

2 **Herst, Deanna**

PHD proposal

Designing Frameworks:

Participatory design strategies in art & design education (working title)

The poetics of the "work in movement" (and partly that of the "open" work) sets in motion a new cycle of relations between the artist and his audience, a new mechanics of aesthetic perception, a different status for the artistic product in contemporary society. It opens a new page in sociology and in pedagogy, as well as a new chapter in the history of art.

The Poetics of the Open Work, Umberto Eco, 1989

Participatory design has changed the role of the designer: from an author of finished products, like books or furniture, into a developer of frameworks or structures of 'open works', like Wikipedia. Where users have traditionally been guided by physical forms created by the designer (e.g. reading a book), in 'open works' they now share responsibility for the design (e.g. co-creating a chair) in a process directed by the designer. Within the context of participatory design, the concept of 'user follows form' appears to have been supplanted by the opposite approach: 'form follows user'. In this scenario, the designer creates a framework that encourages the user (be it an amateur or a professional designer) to complete the form or product. What are the ramifications of this role-shifting for art and design education? The 'form follows user' paradigm represents a shift towards the classical (modernist) notion of artistic authorship, traditionally defined by the 'genius' of the artist/designer.

new methods for art & design education?

This perspective is especially relevant in art and design education, where authorship is legitimized from an artistic point of view and students are trained to become 'authors' by developing their artistic 'signature'. Within the framework of participatory design, the challenge for art academies is to find new ways to redefine this notion of 'signature' and to implement appropriate methods within the curriculum. The objective of this research project is to identify and define aesthetic strategies and corresponding educational methods for participatory design.

participatory design: aesthetic strategies

A commonly applied property of participatory design is 'usability', a method for improving ease-of-use during the design process. Usability concerns accessibility and implies an equal experience, resonance and relevance for every user. For art academies, however, it is equally - if not more important - to also identify the aesthetic parameters, complementing the functional properties of the designed object. For participatory authorship, fields such as participatory aesthetics or creative strategies for involving users will need to be explored further. One example is the 'open form'. In *The Poetics of the Open Work* (1989), Umberto Eco describes the open form as an artistic principle: The author offers & the addressee a work to be completed. [...] The author is the one who proposed a number of possibilities which had already been rationally organized, oriented, and endowed with specifications for proper development. For art and design students, this awareness of creative responsibility for the 'open form' is essential: how to design rules for the user? This research project aims to explore, identify and define participatory rules for the user? This research project aims to explore, identify and define participatory (aesthetic) strategies from an interdisciplinary point of view, varying from storytelling (e.g. oral storytelling) to art history (e.g. cadavre equis).

4 Mansoux, A.L.

1 Field of research. Could you write down your subject matter; the themes and topics you are addressing in your research? Could you name certain keywords that relate to this subject matter?

My current academic research investigates the decay of pluralism, the becoming of artistic critique, and the defusing of conflicts, within free culture practices. I am particularly interested in how notions such as movements, commons, and cooperation are positively framed to support exclusively deliberative and aggregative liberal-democratic systems that eventually limit and constrain counter-hegemonic efforts and threaten cultural diversity.

My current artistic practice has been largely influenced by an exposure at a very young age to the collaborative computer programming of sound and images through participation in proto-Internet networked communities. Gradually though, my interest has shifted from the purely technical and creative aspects of these infrastructures and technologies, to their cultural and political dimensions. Recent interests include the development of works on 8-bit video game consoles as mean to expand, as post-digital strategy, the discourse circulation around societal issues such as the manipulation of public opinion and contemporary environmental disasters.

Keywords: Net culture and politics, free and open source software, proto-free and free culture, anti-copyright, copyleft, copyfree, piracy, experimental publishing, networked media, 8/16 bit computational culture, cultural studies.

2 Research methods. What kind of research do you do? Could you name certain methods that you use? Does it build upon an existing methodology?

This varies from project to project, dominant ways of working:

- Methods and theoretical frameworks pertinent to cultural studies
- Practice-based research where the making and the writing inform each other
- Hacking stuff for fun and profit

3 Planning & Time management. How do you structure the hours for research within your week? How do you create an inspiring planning, plan of action or agenda that helps you organize your research?

Research comes last due to operational and admin tasks necessary to run the experimental publishing course.

4 Related to and embedded in education. How does your research relate to current developments in our education? Which programs or activities directly benefit from your efforts? Which program indirectly does? How do you involve students, teachers, instructors? Are external stakeholders involved?

My main area of teaching is the history and critique of proto-free and free culture practices, and techno-legal development within net culture. My specialist interest is in computational art and culture in the context of networked (machines and humans) practices and intellectual property, particularly in relation to free/libre and open source software, anti-copyright, copyleft, copyfree and piracy (as well as some aspects of the 8/16-bit homebrew scene).

The course experimental publishing directly benefits from this in the form of seminars, workshops, lectures and the development of the curriculum content.

My main pedagogic interest is to develop a teaching practice in which different threads of theory and technical skills can be interwoven to form horizontal, self-organised, and critical structures for collective, peer, and networked learning within and outside the fence of art schools.

5 Dissemination and publication. Did you publish your work (in or outside the WdKA)? Do you keep a website? Could you make a shortlist of publications, exhibitions, presentations, lectures, etc.? How and where do you share your research with others?

The concrete output of these interests is usually under the following forms: paper, essay, installation, performance, lecture, workshop, curriculum development and advising, software and hardware development, festival and conference organisation.

Next to that I practice and encourage an approach to artistic research where publishing is not focussed on a final deliverable thing, but instead shift the focus towards everything that has led to the production of such thing, in order to effectively nurture artistic research practice.

My personal website is minimal: <https://bleu255.com/~aymeric/>

I tend to make new websites for each new significant project I'm working on. For instance: <https://iodinedynamics.com> or <https://archive.bleu255.com/nakedonpluto/>

Monoskop maintains an up to date bio: https://monoskop.org/Aymeric_Mansoux

My list of publication is not up to date (attached) but my CV (attached) is and contains some info about most recent significant research projects.

5 Meer, A. van

Title of research; **The Workshop of Other Knowledge**

1 Field of research. Could you write down your subject matter; the themes and topics you are addressing in your research? Could you name certain keywords that relate to this subject matter?

Are we providing art and design students the tools, the skills, and the technology they need?
 Are we offering the right learning environment for them to be able to investigate and experiment with crucial phenomena of this time and age? Don't we need to introduce students with new modes of making and seeing, and let them break away from the standard artistic toolset?
 In my research the role of making, skills and technology within art and design education is questioned. It looks at how Bauhaus has had a great influence on the role of the workshop of today. And tries to reformulate skill education regarding technology with critical making as an integral part. The aim is to do this by proposing new pedagogical and educational spaces, the "Workshop of Other Knowledge," in which new modes of making and designing by cross-, inter-, and transdisciplinary tools and instruments are used.

2 Research methods. What kind of research do you do? Could you name certain methods that you use? Does it build upon an existing methodology?

Desk research – reading & writing
 Listening and viewing – podcast / youtube-vimeo
 Practice based research – making, testing and prototyping tools and instruments
 Conversations & interviews – aim is to publish these outcomes on my 'research website'. This website is still under construction

3 Planning & Time management. How do you structure the hours for research within your week? How do you create an inspiring planning, plan of action or agenda that helps you organize your research?

I am trying to structure my research by pointing out one day or 2 times half a day per week (Thursdays, Fridays). If possible, I work at the Research Station so it is not so much conflicting with my other working activities. This is not always working out that well.
 What works better is setting goals – deadlines and defining projects and presentations which connect to my research. At the moment I am working on the project NeuLab – in collaboration with the New Institute.

4 Related to and embedded in education. How does your research relate to current developments in our education? Which programs or activities directly benefit from your efforts? Which program indirectly does? How do you involve students, teachers, instructors? Are external stakeholders involved?

My research is very much related to the development of the educational program and pedagogy of the stations. Next to that I am working in the curriculum committee and is my research connected to the development of the BoKS (body of knowledge and skills). I am questioning how new art and design practices are changing the way we teach making, technology and skills. My research aims to propose new modes of making, pedagogy connected to how tools/ instruments and educational spaces are used and which role they play within (higher) art education.

5 Dissemination and publication. Did you publish your work (in or outside the WdKA)? Do you keep a website? Could you make a shortlist of publications, exhibitions, presentations, lectures, etc.? How and where do you share your research with others?

Presentation ELIA conference; nov 2018 – 'The Workshop of Other Knowledge'
 Make!Do; <https://kc-r.nl/events/make-do/>
 How we Make Research – A benchmark study of the role of research in the stations at Willem de Kooning Academy – in collaboration with Shailoh Philips, Mark Mulder and the stations
 Publication ELIA; may 2019 - 'The Workshop of Other Knowledge'
 Presentation Aalto University; April 2019 - Pedagogy in the Stations Willem de Kooning Academy, Best Practices Exhibition/Educational Program; NeuLab 18 May till 15 September 2019
 Conference; title to be defined; medio okt./nov. 2019

Website: workshop-ok.wdka.nl (under construction)

6 Mulder, Martijn

1 Field of research. Could you write down your subject matter; the themes and topics you are addressing in your research? Could you name certain keywords that relate to this subject matter?

Leisure studies, popular music studies. I'm currently in a PhD project in cooperation with Creating 010 and Erasmus University, see www.poplive.nl Keywords: popular music, music ecologies, attractive cities, leisure, customer experience, festivalisation.

2 Research methods. What kind of research do you do? Could you name certain methods that you use? Does it build upon an existing methodology?

Within my PhD project I work on three subprojects, leading to at least four academic articles. In this project I make use of both qualitative and quantitative methods with emphasis on the former. I make use of existing methodology but have also planned to develop and test new methodologies for measuring live experiences.

3 Planning & Time management. How do you structure the hours for research within your week? How do you create an inspiring planning, plan of action or agenda that helps you organize your research?

My current project runs from 2017 until 2022. I have about 0,65 fte for this project, partly external funded. I try to block three days a week for this project but in practice it can be a challenge to find a good balance between this project and other tasks.

4 Related to and embedded in education. How does your research relate to current developments in our education? Which programs or activities directly benefit from your efforts? Which program indirectly does? How do you involve students, teachers, instructors? Are external stakeholders involved?

My research project is embedded in the Leisuremanagement major, involving students from several years.

5 Dissemination and publication. Did you publish your work (in or outside the WdKA)? Do you keep a website? Could you make a shortlist of publications, exhibitions, presentations, lectures, etc.? How and where do you share your research with others?

Our website is www.poplive.nl I'm still working on the first article.

Did several presentations last year:
Eurosonic Conference (Jan, Groningen)
Future of Live Music Conference (Jun, Preston UK)
Vienna Music Business Research Days (Sep, Vienna AT)
Congres Podia & Festivals (Sep, Utrecht)

7 Pos, P.T.

1 Field of research. Could you write down your subject matter; the themes and topics you are addressing in your research? Could you name certain keywords that relate to this subject matter?

Networks in art education, structural holes, homogeneity/hetero., teacher roles
Performativity in Art Education, language (visual, oral, embodied)
Self Efficacy in education

All subjects are interconnected and focus on teacher roles in art education

2 Research methods. What kind of research do you do? Could you name certain methods that you use? Does it build upon an existing methodology?

Network analysis
Educational Design Research, interventions

3 Planning & Time management. How do you structure the hours for research within your week? How do you create an inspiring planning, plan of action or agenda that helps you organize your research?

Just started so it is still 'under construction'. Presently I'm involved in the Erasmus+ GRIT project for 4 hours weekly.

4 Related to and embedded in education. How does your research relate to current developments in our education? Which programs or activities directly benefit from your efforts? Which program indirectly does? How do you involve students, teachers, instructors? Are external stakeholders involved?

External stakeholders are partners within the Erasmus + project (Dept. of teacher training/alumni)
RASL- teacher training program minor 2019-2020 (collaboration with EUR/Codarts)
BDB –program
BKE-program

5 Dissemination and publication. Did you publish your work (in or outside the WdKA)? Do you keep a website? Could you make a shortlist of publications, exhibitions, presentations, lectures, etc.? How and where do you share your research with others?

Presentation at research conference Codarts March 2019
Publications for YMM/Chang Mythos Shenzhen China "Early Childhood Art Education Research Journal" 2018-19

8 Pummell, S.

1 Field of research. Could you write down your subject matter; the themes and topics you are addressing in your research? Could you name certain keywords that relate to this subject matter?

[Keywords in BOLD]

I am making research in and through **cinema**. my work explores the subversion and expansion of our fixed **identities** by unruly material elements. Specifically, my works focus on our experience of our **bodies**, and the many ways that our physical **incarnations** crucially form and texture our identities, and ways in which our **technologies** materially shape our identities. Indeed, seeing the body as a carbon-based form of technology itself means the bodily and technological shaping of our identities become part of the same continuum.

“It is because of the body, not in the first place because of Enlightenment abstraction, that we can speak of morality as universal. The material body is what we share most significantly with the whole of the rest of our species, extended both in time and space.”

After Theory Terry Eagleton, Allen Lane, 2003 [155]

The work explores and proposes that these material elements - that we often avert our eyes from - are the crucial ground for our carefully constructed identities: and can act as catalyst for expansion and change or as terminal limit and destructive force.

In **genre** terms this has led me to cinema's peripheral genres: **animation, poetic documentary and science-fiction film**: historically, all genres seen as supplementary to the purist core of cinema, and all genres that apply certain procedural frictions to the verities of humanist drama.

For the last few years the work has increasingly polarised into two of these genres: Science Fiction VFX films and animation.

2 Research methods. What kind of research do you do? Could you name certain methods that you use? Does it build upon an existing methodology?

I make film and animation projects building specific research methodologies for each project. The research for each project usually involves a team of experts – scientists and academics – as experts to advise and participate in the shaping of the project.

3 Planning & Time management. How do you structure the hours for research within your week? How do you create an inspiring planning, plan of action or agenda that helps you organize your research?

I de-limit my teaching to the 3 days a week – the other 4 days I make films.

4 Related to and embedded in education. How does your research relate to current developments in our education? Which programs or activities directly benefit from your efforts? Which program indirectly does? How do you involve students, teachers, instructors? Are external stakeholders involved?

My artistic research feeds directly into my work devising the curriculum, managing and developing the Master Lens-Based at the PZI.

5 Dissemination and publication. Did you publish your work (in or outside the WdKA)? Do you keep a website? Could you make a shortlist of publications, exhibitions, presentations, lectures, etc.? How and where do you share your research with others?

I have undertaken four major research projects since becoming a hoofdocent: details below.

PROJECT ONE: FEATURE FILM

IDENTICALS 2K DCP 100 mins, colour. Drama 2015

A Hot Property Production in co-production with Savage Productions and Rinkel Film, in association with Illuminations Films and Finite Films for the The Netherlands Film Fund, The British Film Institute, and Bord Scannán Na hÉIREANN/The Irish Film Board.

A genre-film with a twist, Brand New-U follows a man (SLATER) as he pursues the woman he loves (NADIA) through a series of parallel lives. The organization Brand New-U identifies networks of Identicals and helps their

clients make a life upgrade: leaving behind all their problems and relocating to a brand new life. But errors can occur and a brand-new life can cost more than expected. The story is an obsessive love story stripped down and re-arranged into the looping logic of a nightmare.

Award Nominations Edinburgh International Film Festival
(Official Competition) Michael Powell Award

International Distribution details

UK Release	Arrow Films - VoD / DVD 2016.
North American Release	Samuel Goldwyn Films & Sony Pictures Home Entertainment - Theatrical / VOD / DVD 2016
Japanese Release	New Select – Theatrical / DVD 2016.

Selected International Festival Screenings:

Edinburgh International Film Festival -	Nominated for the Michael Powell Award
International Film Festival Rotterdam –	Critics Choice
Sitges International Festival of Fantastic Film	
L'Etrange Film Festival, Paris Opening Film	
Utopiales, International Festival of Science Fiction	
Sci-Fi London Film Festival	
Courmayeur Noir International Film Festival	
Sao Paulo International Film Festival	
Malatya International Film Festival, Turkey	
Cork International film Festival	

PROJECT TWO: FEATURE FILM

SHOCK HEAD SOUL 2K DCP 85mins: feature documentary 2011

A Submarine, Hot Property & Serious Film production for the Netherlands Film Fund and the Rotterdam Media Fund, The Wellcome Trust Major Arts Award UK, and with support from the Harvard Film Study Center. The project was developed in collaboration with psychoanalyst Helen Taylor-Robinson with the support of a Wellcome Trust Arts Award.

A feature length documentary using drama, animation and interviews to explore the relationship between society, psychosis and technology. The project forms a portrait of Daniel Paul Schreber the C19th outsider artist who elaborated a steam-punk vision of a machine universe penetrated by networks of 'nerve-rays', with himself at the very centre as God's chosen bride.

Associated website <http://www.shockheadsoul.com/> explores the relationship between Daniel Paul Schreber's delusions and technological innovation of the period, contains extended interviews with the psychiatrists, psychoanalysts and doctors featured in the film.

International Distribution details

Netherlands Theatrical release	Cinema Delicatessen Netherlands - Spring 2012
Netherlands DVD release	Cinema Delicatessen Netherlands
UK DVD release	Soda Pictures UK

TV sales were negotiated in several territories.

Selected International Festival Screenings

68th Venice International Film Festival: Orizzonti Competition	Aug 2011
CPH:DOX Copenhagen Documentary Film Festival	Nov 2011
London Film Festival: New British Cinema Selection	Nov 2011
Rotterdam International Film Festival (Official Selection & Laurel)	Jan 2012
New Horizons Film Festival (Official Selection & Laurel)	July 2012
Melbourne International Film Festival	Aug 2012
Institute of Psychoanalysis Special Event: The Neuro-Image	Nov 2012
EYE Cinema Special Presentation Screening	July 2012

Brighton Film Festival Cinema of the Mind	Dec 2012
Karlovy Vary IFF	July 2013
New Zealand Film Festival	Aug 2012
Calgary IFF	Aug 2012

PROJECT THREE: INSTALLATION & ANIMATED FILM**ATLAS FOR ANIMATE BODIES VOL 1 Animated Films: 5 Min****Different versions 2013 -17**

This project is a series of animation 'anatomical plates' developed and elaborated into various installations and single screen animated films over time. Initial research into new techniques was supported by a Harvard Film Study Center Fellowship 2008-2009. On-going research project is supported by the Research Professorship Willem de Kooning Academy, Creating 010 Research Centre, Rotterdam University.

The ATLAS FOR ANIMATE BODIES project follows the conventions of anatomical atlases: a VOLUME number designates each individual moving-image work. Volume One (prologue) comprises of the first five PLATES of the ATLAS: animated drawings depict écorché figures enacting a series of movements of ambiguous emotional and sexual significance.

Exhibitions National & International**Volume One has been exhibited as a stand-alone installation at:**

Museum Exhibition: THE VICTORIA & ALBERT MUSEUM LONDON	Sept 2013
Lecture and Screening: CINEMA AS MIND EYE Film Museum Amsterdam	Oct 2013
Museum Exhibition: KASK Ghent. Group Show: POST MORTEM.	Dec 2016
Conference screening: Imagineering in the Early Modern period	Mar 2019
Exhibition : ITEMP Vandenhove Gallery Ghent	Mar 2106

PROJECT FOUR: INSTALLATION & FINE ART**SPUTNIK EFFECT Multi-Screen Animated Film Suite 2011**Entrance: Monitor displaying PAL archive footage of *Sputnik* launch and orbit

Room 1: Seven framed inkjet prints each 106cm x 106cm

Room 2: Two screen 3D video projection

Room 3: Single screen 3D video projection

In the multi-screen installation THE SPUTNIK EFFECT the flying orbs of a fictional *Writing Down Machine* are viewed using the classic red/green glasses of 1950s technology of anaglyph stereo 3D. The installation uses the technology of 1950s pulp B-Movies to re-invent Daniel Paul Schreber's visions of fearsome nineteenth century communication machines as sci-fi icons and to mark the moment in the 1950s informally referred to by psychiatrists as *The Sputnik Effect*.

Exhibitions National & International**SPUTNIK been exhibited as a stand-alone installation at:**

M HKA Antwerp - in GRAPHOLOGY 2 - (preview of 7 prints only in group show)	May 2011
TENT Rotterdam - solo show	Jan 2012
SMART PROJECT SPACE – Amsterdam	May 2012
Melbourne IFF – Seventh Gallery – Melbourne	July 2012
Lecture and Screening: CINEMA AS MIND The EYE Museum Amsterdam	Oct 2013

9 Rehberg, V.

1 Field of research. Could you write down your subject matter; the themes and topics you are addressing in your research? Could you name certain keywords that relate to this subject matter?

I am trained as an art historian with a specialization in Modern and Contemporary art and write about contemporary art and culture for magazines, artists, institutions and cultural producers.
Keywords: Art and politics, aesthetic experience, art education, social art practices, artistic labor, artistic welfare.

2 Research methods. What kind of research do you do? Could you name certain methods that you use? Does it build upon an existing methodology?

My art historical approach (and critical approach) is indebted to social art history traditions, theoretical and philosophical and literary approaches to looking at, thinking and writing about art.

3 Planning & Time management. How do you structure the hours for research within your week? How do you create an inspiring planning, plan of action or agenda that helps you organize your research?

I structure my research through teaching seminar and practice-led courses that are related to my research interests on the Master Fine Art Piet Zwart Institute, and my writing is primarily structured around commissions.

4 Related to and embedded in education. How does your research relate to current developments in our education? Which programs or activities directly benefit from your efforts? Which program indirectly does? How do you involve students, teachers, instructors? Are external stakeholders involved?

My research relates to current issues in contemporary art. See above for relationship to programs, etc. External stakeholders are usually commissioners of texts (magazines, artists, cultural institutions, etc).

The MFA documentation website Binder (bindermfa.pzwart.nl) publishes student and staff research contributions that are directly linked to the teaching and learning activities on the MFA. I am responsible for gathering contributions and editing this website with a former student.

5 Dissemination and publication. Did you publish your work (in or outside the WdKA)? Do you keep a website? Could you make a shortlist of publications, exhibitions, presentations, lectures, etc.? How and where do you share your research with others?

I do not have a private website but I occasionally publish on the aforementioned Binder. My contemporary art writing is published on frieze.com, where I am a contributing editor. You can find more writing on: <https://www.art-agenda.com/>

Below a brief list of research activities and publications, indicative of current trajectories:

Public Presentations

5/2019 Participant in "Collectively," a project by Council (a forum on the art of thinking, working and living together), Iaspis, Stockholm, 24-26 May 2019

5/2019 "Our Histories are Built from Truths, Lies, Secrets, and Silences (after Adrienne Rich)," in research symposium "The Future of History in Post-Truth Times," at Vilnius Academy of the Arts and National Gallery of Art.

12/2018 Discussion participant "A Mouth for a Stew," led by Sabrina Chou and Micha Zweifel at Kunsthuis SYB, Beetsterzwaag, Netherlands.

11/2018 Workshop facilitator, "Alumni Present with Shraddha Borawake," Witte de With Center for Contemporary Art.

4/2018, "One Must Be an Owl as Regards Experience," public seminar for the project *Invitation to Forms*, curated by Sarah Tripp, 2018 Glasgow International and Glasgow School of Art.

5/2017 Moderator, research symposium *To Seminar*, with Job Kolewijn, Falke Pisano, Mick Wilson, at BAK-basis voor actuele kunst, Utrecht (with publication).

Relevant Presentations

As contributing editor and freelance correspondent for *frieze* magazine, I have written numerous feature articles, columns, exhibition and events reviews, and have also contributed to *Art Agenda*, *Art in America*, *Modern Painters*, *Mousse* and *artforum.com*. In lieu of a full bibliography of published reviews, editorials, and features, a selection of published texts from the past decade is listed below.

“Opening Fall Exhibitions: Witte de With Centre for Contemporary Art,” *Art Agenda*, November 2018
(<https://www.art-agenda.com/features/242116/opening-fall-exhibitions>)

“One Must be an Owl as Regards Experience,” a fragmentary work of writing in progress in the form of a book, Glasgow International and Piet Zwart Institute, 2018.

“Why Theory? What Theory? How Theory? Why Ask Now?” in Peter Sonderen and Marijn de Langen, eds. *Theory Arts Practices*, ArtEZ Press, Arnhem, 2017.

“Handle with Care,” *Mousse* 48, 2015.

“Deskilling/Deschooling,” in Nico Dockx, ed. *Art and/as Education*, Antwerp Academy of Arts, 2014.

As editor for author Jan Verwoert, *COOKIE!*, a collection of art writing, Piet Zwart Institute and Sternberg Press, 2014.

10 Schijvens, L.J.M.A.

1 Field of research. Could you write down your subject matter; the themes and topics you are addressing in your research? Could you name certain keywords that relate to this subject matter?

-- Subjects, themes and topics from: Architectural Theory, Design History, Design Research.

2 Research methods. What kind of research do you do? Could you name certain methods that you use? Does it build upon an existing methodology?

-- Methodology: Art History.

3 Planning & Time management. How do you structure the hours for research within your week? How do you create an inspiring planning, plan of action or agenda that helps you organize your research?

-- Available hours: 300; planned ca. 1 day a week, on Thursdays.

4 Related to and embedded in education. How does your research relate to current developments in our education? Which programs or activities directly benefit from your efforts? Which program indirectly does? How do you involve students, teachers, instructors? Are external stakeholders involved?

-- Programs: TheoryMajor 1.

5 Dissemination and publication. Did you publish your work (in or outside the WdKA)? Do you keep a website? Could you make a shortlist of publications, exhibitions, presentations, lectures, etc.? How and where do you share your research with others?

- Publications outside WdKA:

- Paul Rutten, Laurant Schijvens. 'Ontwerpers onderzoeken de toekomst'. Rotterdam 2014.

- Paul Rutten, Laurant Schijvens. 'Ontwerpend Onderzoek en Architectuur'. 2015 (working paper).

- Laurant Schijvens. 'Veduta della Villa Albani'. In: "A Companion to the History of Architecture"(Vol. II). Harry Mallgrave, Caroline van Eck, Sigrid de Jong (red.). Hoboken NJ (Wiley-Blackwell) 2017.

12 Suarez, A.A.

1 Field of research. Could you write down your subject matter; the themes and topics you are addressing in your research? Could you name certain keywords that relate to this subject matter?

spatial design, interiors, architecture, design
post-disciplinary practice, multidisciplinary, pedagogy, materiality

2 Research methods. What kind of research do you do? Could you name certain methods that you use? Does it build upon an existing methodology?

design-led research
I do research through my design projects - methods and subject matter vary based on the project.

3 Planning & Time management. How do you structure the hours for research within your week? How do you create an inspiring planning, plan of action or agenda that helps you organize your research?

Varies based on the project and deadlines.

4 Related to and embedded in education. How does your research relate to current developments in our education? Which programs or activities directly benefit from your efforts? Which program indirectly does? How do you involve students, teachers, instructors? Are external stakeholders involved?

My professional activities directly feed and augment the range of work I do as Course Director at the Master Interior Architecture: Research + Design [MIARD] program at Piet Zwart Institute, Willem de Kooning Academy. My projects, resources and network support my professional and academic practice in the development of our educational profile and community. My previous role as Graduation Project Supervisor at the Willem de Kooning Spatial Design program directly benefitted from my efforts, as well as our annual MIARD Teaching Assistance Program I implemented between the two programs.

Recent essays directly related to education and the practice of interiors are published in the journal; Interiors: Design, Architecture and Culture, Taylor & Francis.

Archive Agency - on pedagogy, the interior and the archive
Extrasectionality of Atypicals – position paper on the interior

The MIARD archive is a new program initiative I launched in 2018. It is an ongoing project in the storing and dissemination of knowledge that is produced within the program – it works as an online resource that maps the multi-disciplinary work done by students in the program and reflects the activities, attitudes and expertise of our community. The Archive recognizes disciplinary frameworks and aims to define critical trajectories for new scholarship and practice in interiors. The essay listed above, Archive Agency examines the MIARD Archive via a pedagogic lens, it asserts a new “scenic” by examining the concept of the productive as a fertile and evolutionary space across didactic environments. External promotion: Dezeen

Invited contributor to the recent exhibition and symposium Drawing Out: Material Dialogues with the Alvin Boyarsky Collection, deSingel International Kunstcampus, Antwerp. Two projects, Switchboard and 71:17 were exhibited.

Invited member of a European-wide working group that is setting up a digital platform of projects, events and research for a new international organization, EIE, European Interiors Educators.

5 Dissemination and publication. Did you publish your work (in or outside the WdKA)? Do you keep a website? Could you make a shortlist of publications, exhibitions, presentations, lectures, etc.? How and where do you share your research with others?

New website: alexaugustosuarez.com (launch date May 2019)

Shortlist from CV –

PUBLICATIONS

2019	Taylor & Francis, Interiors: Architecture, Interiors, Culture Archive Agency
2017	Taylor & Francis, Interiors: Architecture, Interiors, Culture Extrasectionality of Atypicals
2017	Disegno Magazine An Emergent Field

- 2016 Applied Research + Design Publishing | Expanded Field: Installation Architecture Beyond Art | WhiteOut
- 2011 Frame Magazine | Space Pockets
- 2011 Abitare International Design Magazine | Space Pockets
- 2010 Sandu Publishing, Installation Art | WhiteOut
- 2010 Gestalten Publishing, Staging Space | WhiteOut
- 2010 Abitare International Design Magazine | WhiteOut
- 2010 Dezeen International Design Webzine | WhiteOut

EXHIBITIONS

- 2017-18 deSingel Kunstcampus, Antwerp BE | Drawing Out: Material Dialogues with the Boyarsky Collection | Switchboard and 71:17 | group exhibition & symposium
- 2012 Wattis Institute for Contemporary Arts, CCA, San Francisco | Architecture in the Expanded Field | WhiteOut
- 2011 Dutch Design Week | Crafts Matter | Digital Garden
- 2011 Gyeonggi International Ceramic Biennale 2011 | Space Pockets
- 2010 CAD/CAM Exhibit | EKWC European Ceramic Work Center, NL | Space Pockets and Digital Garden
- 2009 Salzburg International Fine Arts Academy Exhibition | WhiteOut
- 2007 ART Santa Fe Façade Competition Exhibition | LightGarden
- 2006 SCI-ARC AIA/LA Design Awards Exhibition | Ulterior Motifs
- 2006 Mapping Woodbury: 31 Architects | AIA LA National Convention | Anomalies
- 2003 National School Board Association LA Exhibition | View Park Preparatory School

AWARDS + RESIDENCIES

- 2010 Artist Residency | European Ceramic Work Center | Hertogenbosch, NL
Invited CAD/CAM Residency & Material Grant
- 2009 Salzburg International Summer Academy of Fine Arts | Austria
- 2008 Novosibirsk Architecture Society Award | TransPavilion | Competition

13 Turner, D.R.

1 Field of research. Could you write down your subject matter; the themes and topics you are addressing in your research? Could you name certain keywords that relate to this subject matter?

My research areas are: digital narratives, hybrid forms of publishing, digital media in relation to cultural heritage, memory and archives, political art and design practices, DIY and tactical media, creative writing (fiction/nonfiction), gender, feminism(s), critical approaches to art and design pedagogy.

2 Research methods. What kind of research do you do?

Currently, one of my main research areas focuses on how digital media and narrative strategies can be used to explore archival material and highlight complex, and at times contradictory, histories. Most recently, with the support of the Mondriaan Fund (Stipendium for Established Artists with Commissioner) and the Creative Industries Fund (Start-up Grant), I developed, 'The Warp and Weft of Memory', a two-year research project at the Castrum Peregrini Foundation. The result was a series of public talks, a printed publication, and an online narrative exploring the wardrobe of Gisèle d'Ailly-van Waterschoot van der Gracht and the ways in which her clothes reflect her life, work, and various interwoven histories. Moving from this project, I am now looking at how the approaches and knowledge I acquired, can be applied to other archival contexts.

Could you name certain methods that you use? Does it build upon an existing methodology?

I employ a mix of methodologies such as narrative inquiry, historical research, media analysis, prototyping, practice-led research, critical discourse analysis and direct material encounters. I also consider writing both a medium and a method. For example, think of writing from different points of view – each story or re-imagining of a perspective opens up another way of seeing, speaking and understanding. Many of the approaches I use are shared with the humanities. In some ways, these methods are reflective of my own educational background.

3 Planning & Time management. How do you structure the hours for research within your week? How do you create an inspiring planning, plan of action or agenda that helps you organize your research?

This is perhaps one of the greatest challenges when teaching. Students are always present and furthermore interesting and engaging. It is easy to postpone one's own research, especially when there is no immediate deadline on the horizon. I often give myself external deadlines such as applying for grants or conferences or submitting a proposal for a publication just to keep myself in check. I also have a tendency to cling to my research since it is a process that is rarely finished or definitive, but instead ongoing. Having public moments of dissemination is crucial to have a reality check and test your ideas before your peers.

4 Related to and embedded in education. How does your research relate to current developments in our education? Which programs or activities directly benefit from your efforts? Which program indirectly does? How do you involve students, teachers, instructors? Are external stakeholders involved?

In terms of direct application, I teach both bachelor and master students and bring my knowledge and experience to those exchanges. During my two-year residency at Castrum Peregrini, I held classes in the space and during the final exhibition, several groups of students visited not only from the WdKA, but also the Rietveld Academy. There were several Piet Zwart Institute alumni working on the digital aspect of the project, and two other staff members were also involved.

Next to these activities, I am on the editorial board of Hybrid Publishing where I have worked with several of our students, both bachelors and masters, who received the WdKA Research Award. It has been a fascinating process to think with them about how they can disseminate their research across analogue and digital environments.

I am also a part of the RASL Research Group and most recently, have been asked to think with Roger Teeuwen about how we can expand and develop RASL publishing further. Admittedly this kind of interdisciplinary thinking and working together towards a transdisciplinary approach is exciting terrain to explore. I am curious to see what new methods evolve out of this unique opportunity of working together with Codarts and the Erasmus University.

5 Dissemination and publication. Did you publish your work (in or outside the WdKA)? Do you keep a website? Could you make a shortlist of publications, exhibitions, presentations, lectures, etc.? How and where do you share your research with others?

My projects and publications can be found at: www.fudgethefacts.com