**Artistic research**

At the beginning of a project every approach is possible. The subjects that are interesting to me get some tought. Which subject is speaking to me the most. I brainstorm, not alone but also with other artists. Talking about a subject with other people is for me one of the most valuable things to do in a project. This is because of the ability to dive deeper in your own thinking, to get inspiration from others and they’ll show you other aspects of this subject. After this brainstorm, I start to analyse, reflect, to redesign and to experiment.

**Why research.**

To get inspired and see if there are aspects that would give my project strenght that other people thought about what I didn’t think about before.
Also I do research to get more information about the subject. For example it is super important to me to look up a definition. To do a project about hacking, what is hacking exactly in the first place, what is the definition. And what would hacking mean to me? Get more knowledge

**Inspirational artists.**

During this project a lot of inspiring artists came to my mind: Jean Tinguely, Erwin Wurm, Brougois, Simon Weckert (Google Maps traffic jam creater), Johan Huizinga (Homo Ludens), philosopher Ivan Illich, Constatijn Nieuwenhuis (New Babylon). They redesign/ hack the systems of what has stated as ‘normal’, but this norm doesn’t apply for all of us (how I feel often). So they are inspirational to me.

I talk about the subjects and about my interests with people, we brainstorm, they give me more artitst to check etc.

What do I look for in artists: materials, theory, context?

**(Changing) context.**

It’s interesting to look why a specific artwork was made in a specific context. But what if you would take the artwork out of the context, how would it direct then? Could you remove it from it’s original context or what aspects could be placed in other contexts? Is it still relevant or even more urgent than before? Etc. Etc.

Also previous projects I did, I found out that hacking some kinds of systems was there in my work. For example: the dysfunctional bycicle or “remmen op de linkerbaan” (robot that slaps u when u’r using your phone). I started thinking, what theory is this based on? Is this something ongoing in my projects? Etc. etc.

**Process.**

How is my process going. Double Diamond (cheesy) and is this something that is absolute or relative?

**Source.**

***Borgdorff-production of knowledge in artistic research***

“Provide a specific articulation of the pre-reflective, non-conceptual content of art. It invites unfinished thinking, not formal knowledge but thinking in, through and with art.” (pg. 1)

&

“The practice of the art is central to artistic research.” (pg. 2)

&
“Artistic research might just prove to be an ideal sphere for testing the scope and fecundity of this contemporary phenomenological research agenda. And conversely, artistic research might benefit from the insights that the phenomenological agenda has to offer.” (pg. 17)

**Contents**

1. Research to me is
2. How do I research/ archive
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4. Context of artpiece
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6. Sources: Simon weckert, previous project, Homo Ludens
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8. How is it connecting to my major? : the critical way of working

**Feedback**

* How is it connecting to this semester, in relation to experiments we did or ideas we had during this course.
* Mention of the kit and my view of the kit.
* Artist reference should be deeper.
* Reflections on the: Methodology or conversations, videos, text, articles or whatever (about hacking) we did in this course should be included that is linked to the project.
* This is work on its own: I can create this as a own artwork and I can bring in ideas in this artistic research paper.
* How to reflect.