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**PHASE 3 – HOW WE DO RESEARCH  
THE PROS AND CONTRAS  
OF A PRACTICE-BASED PHD  
Symposium at Muthesius University  
of Fine Arts and Design, Kiel  
18th – 20th May, 2017, Kesselhaus**

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*Concept and Organisation:*

PROF. DR. CHRISTIANE KRUSE  
(Institute for Art, Design and Media Science)

PROF. DR. KERSTIN ABRAHAM  
(Fine Arts)

JOHANNA BARNBECK, M. A. RES.  
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## PHASE 3 – HOW WE DO RESEARCH

### The Pros and Contras of a practice-based PhD

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Art and design, like other classical scientific disciplines, pose specific questions and explore them using their own instruments and techniques. They contribute to the generation of knowledge and discourse not only in their own fields of research but they are involved in the overall discourse in society and the development of knowledge. Since the »Bologna Process« initiated the formalisation of knowledge at universities, other independent forms of theory and reflection—namely arts and design—have experienced a further increase in significance. The contextualisation of one's own artistic forms of expression and the development of independent forms of theory and reflection are therefore an important part of the curricula in art and design education at art academies and universities.

A number of German and even more international art academies have taken this development into account and have introduced the so-called Phase 3, with its practice-based PhD. Graduates are given the opportunity to remain at the university after their B.A. and M.A. degrees, in order to do their own research more intensively and thus achieve a higher academic degree, which will qualify them for (academic) management positions. In professional circles, this process of formalisation and further development has given rise to acceptance, sometimes to rejection, with good arguments. There is therefore a

need for a discussion in which the arguments of the pros and cons are exchanged with experienced protagonists of the PhD study programmes and its skeptics. The Muthesius University of Fine Arts and Design therefore cordially invites you to an international and interdisciplinary symposium in order to inform primarily the students of all disciplines about the pros and cons of the practice-based PhD.

The following theses form the basis for discussion and request a position:

#### I Knowledge of Arts and Design

Arts and design develop and contemplate their own themes, ideas, methods and products. They represent a separate epistemological category within academic cognitive development. The research and qualification instrument »practice-based PhD« takes account of the increasing in significance which art and design have experienced independent forms of reflection and theory formation in a knowledge society which articulates itself increasingly in images or objects and via images or objects. Artistic works are the result of an interaction between theory and practice. This exchange between production and reflection, which previously separated practically working artists/designers from reflective theorists, remains in the individual discourses of the disciplines when independ-

ent art or design research is established. The specific discourse within their own discipline leads to art-specific or design-specific knowledge, which can only be gained and communicated by artists and designers.

didates The new generation of artists and designers, trained in the PhD programme, will qualify for future positions in art and design research as university lecturers and in management functions by contributing to academic teaching.

#### II Networking of (Art)Universities

Art universities are reacting to the formalisation process that the knowledge-society went through with »Bologna« by graduating young artists and designers in the practice-based PhD programme. The practice-based PhD serves to compare the artistic and creative achievements of the art universities at an international level. Long-term cooperation is accomplished and intensified through joint research projects. Participation in international networks—e.g. The European Art Research Network (EARN) or the Society for Artistic Research (SAR)—stimulates professional exchange. The formalisation also opens up a more intensive exchange with the humanities sciences (i.e. philosophy, aesthetics, art history and visual culture studies). Collaborations are concluded in interdisciplinary research clusters between universities and art academies to jointly develop and bring together artistic-scientific questions in order to differentiate knowledge areas.

#### III Art and Design Researchers in Management Positions

With the introduction of the practice-based PhD, the art academies remain attractive to excellent graduates. The universities can deepen their research areas and convey them to the students through artistic PhD can-

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**THUR, 18TH MAY**

- 14:00 ..... Greeting by the President Dr. Arne Zerbst
- 14:15 ..... JÖRG PETRUSCHAT  
**Wozu forschen wir (im Design und in den Künsten)?**
- 15:15 ..... Section 1: Chair and Introduction Kerstin Abraham
- 15:30 ..... RANTI TJAN  
**Password Unknown: the secret of the passer-by**
- 16:30 ..... ANDREW BURTON  
**Collaborations: working in mud, brick and dung**
- 17:30 ..... Reception
- 19:00 ..... JULIAN KLEIN  
**per.SPICE! – The Spice of Perception**
- Evening meal with participants*
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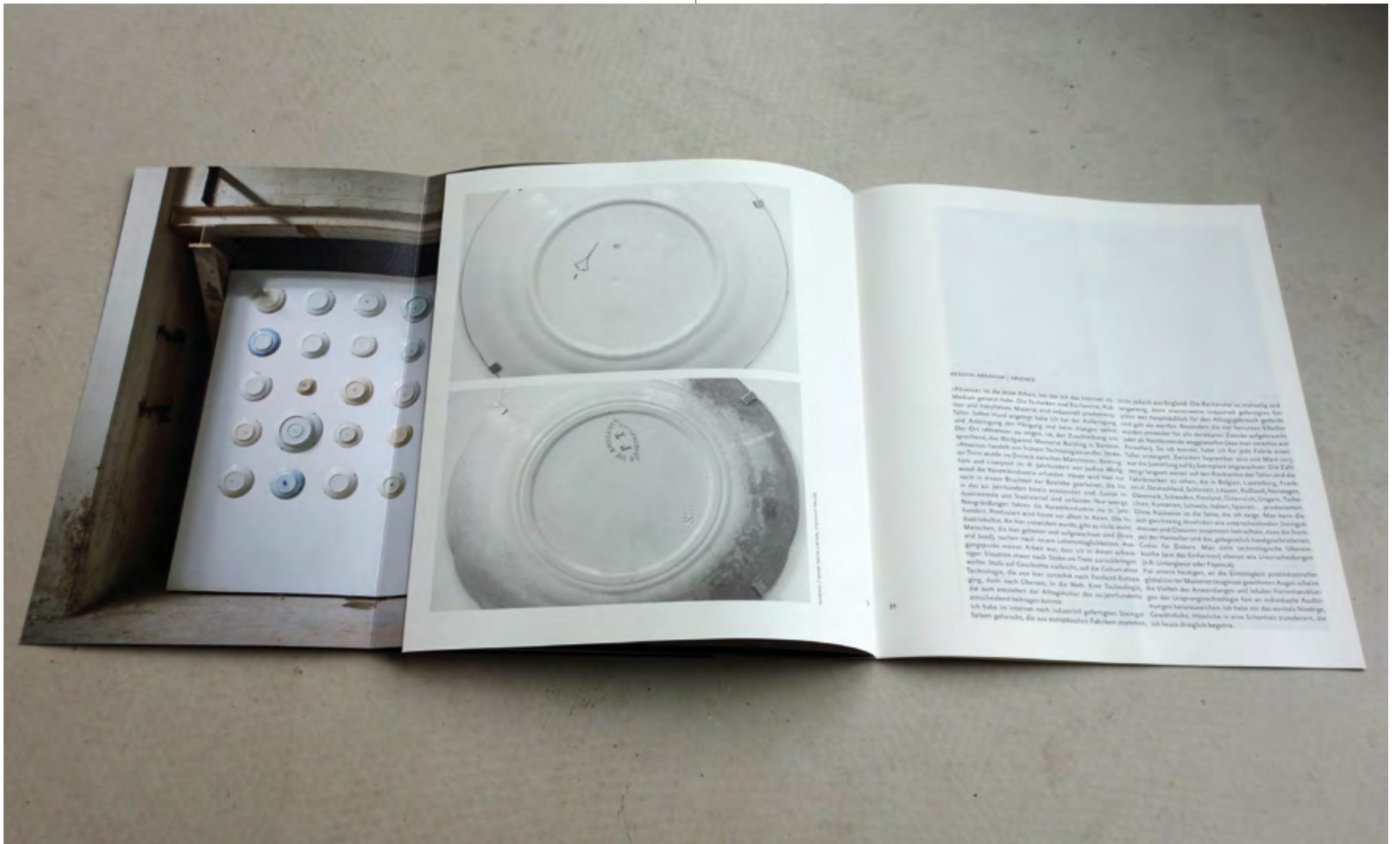
**FRI, 19TH MAY**

- 10:00 ..... LENA KAAPKE  
**The colour red in ceramic technologies**
- 10:30 ..... Section 2: Chair and Introduction Arnold Dreyblatt
- 10:45 ..... KIRSTEN JOHANNSEN  
**Uncharted Paths**
- 11:45 – 12:15 ..... *Coffee Break*
- 12:15 ..... OFRI LAPID  
**Trading Past**
- 12:45 – 14:00 ..... *Lunch Break*
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- 14:00 ..... MICHAEL J. BAERS  
**How artistic research involves the humanities**
- 15:00 ..... Section 3: Chair and Introduction Christiane Kruse/  
Johanna Barnbeck
- 15:15 ..... ALWIN DE ROOIJ  
**Sensory augmentation: A dialogue between  
the arts and sciences**
- 16:15 ..... JENNIFER KANARY NIKOLOV(A)  
**Labyrinth Psychotica, simulating psychotic  
phenomena, an artistic research PhD.**
- 17:15 ..... *Coffee Break*
- 17:45 ..... ANNIKA FRYE  
**Improvisation in Design**
- 19:00 – 20:00 ..... Podiums discussion: The Pros and Cons Practice-based PhD
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**SAT, 20TH MAY**

- 10:00 ..... Section 4: Chair and Introduction Sandra Schramke
- 10:00 ..... ANGELICA BÖHM  
**Platform of experimental production design**
- 11:00 ..... LUKAS KRETSCHMER  
**A struggle for words – current report**
- 11:30 ..... PAMELA C. SCORZIN  
**Welcome to the next level – upgrade your MFA  
with us! Together we do research**
- 12:30 – 13:00 ..... Closing remarks – End of Symposium
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KERSTIN ABRAHAM | ABSENCE

„Absence“ ist die erste Arbeit, bei der ich das Internet als Medium genutzt habe. Die Tscheken und Kachetas, Kubler und beständiges Material sind industriell gefertigtes Gut. Teller, Salben Hand angelegt habe ich bei der Aufhängung und Anbringung der Plättung und beim Hängen selbst. Der Ort schenken zu zeigen, ist, der Zuschreibung an sprechen, die Wolfgang „Memorial“ Building in Berlin. „Stoke-on-Trent wurde im 18. Jahrhundert ein wichtiges Zentrum der Keramikindustrie erfunden. Heute wird hier nur noch in einem Bruchteil der Betriebe gearbeitet, die bis in das 20. Jahrhundert hinein existierten und Güter in Australien und Schweden sind verlassen. Nur wenige Neugründungen führen die Keramikindustrie ins 21. Jahrhundert. Profiziert wird heute vor allem in Aden. Die Industriekultur, die hier entwickelt wurde, gibt es nicht mehr und (best), suchen nach neuen Lebensmöglichkeiten. Ausgangspunkt meiner Arbeit war, dass ich in dieser schwierigen Situation etwas nach Stoke-on-Trent zurückbringen wollte. Statt auf Geschichte vielleicht auf die Geburt einer Technologie, die von hier zunächst nach Festland-Europa ging, dann nach Österreich, in die Welt. Eine Technologie, die zum Entstehen der Abhängigkeit des 20. Jahrhunderts entscheidend beitragen konnte.

Ich habe im Internet nach industriell gefertigten Steingut Tellern geforscht, die aus europäischen Fabriken stammen, nicht jedoch aus England. Die Kachetas so mühselig und langwierig, aber manuelle industriell gefertigtes Gut. Teller war hauptsächlich für den Alltagsgebrauch gedacht und gibt es nur noch. Besonders die viel hergestellten Teller wurden einander für alle denkbaren Zwecke aufgebraucht oder als Feuersteine eingegraben (was man versteht war). Ich habe in Stoke-on-Trent eine Fabrik einen Teller entworfen. Zwischen September 2013 und März 2014 wurde die Sammlung auf 10 Exemplare angewachsen. Die Teller sind langsam weiter auf den Rückseiten der Teller sind die Fabriknamen zu sehen, die in Belgien, Luxemburg, Frankreich, Deutschland, Schweden, Litauen, Russland, Norwegen, Dänemark, Schweden, Finnland, Österreich, Ungarn, Tschechien, Rumänien, Schweiz, Italien, Spanien... produziert. Diese Rückseite ist die Seite, die ich zeige. Man kann die sich gleichzeitig abfinden als unerschöpfenden Steingut-Menschen, die hier geboren und aufgewachsen sind (Brennen und best), suchen nach neuen Lebensmöglichkeiten. Ausgangspunkt meiner Arbeit war, dass ich in dieser schwierigen Situation etwas nach Stoke-on-Trent zurückbringen wollte. Statt auf Geschichte vielleicht auf die Geburt einer Technologie, die von hier zunächst nach Festland-Europa ging, dann nach Österreich, in die Welt. Eine Technologie, die zum Entstehen der Abhängigkeit des 20. Jahrhunderts entscheidend beitragen konnte.

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Fig. 1

Kerstin Abraham, Beyond Site (Topographies of the Obsolete) – ABSENCE Installation Stoke-on-Trent 2013. © VG Bild-Kunst, Bonn 2017

Alles, was Menschen wissen, wissen sie durch Gestaltung. Gestaltung ist der Basisprozess ihrer Erkenntnis. Wissen, das über diesen Basisprozess hinausreicht, wird regulär in Disziplinen gefasst: in Natur-, Technik-, und Humanwissenschaften. Sie werden Disziplinen genannt, weil sie die Gestalten, die sie erzeugen, mit gut geübten Methoden auf Eindeutigkeit trimmen und in eine gemäße Logik übersetzen. Aber es gibt auch ein Wissen der Künste und des Designs. Auch dieses Wissen beruht auf Gestaltung und geht über sie hinaus. Aber dieses Wissen gilt als undiszipliniert. Ihm wurde die Unwägbarkeit, das Ambivalente, das in jeder Gestaltung steckt, nicht systematisch reduziert. Das Wissen der Künste und des Designs wird auch nicht, wie das der Wissenschaften, einer Wirklichkeit bloß gegenüber gestellt. Ästhetisches Wissen steckt in den Artefakten – sie sind seine Wirklichkeit und sein Diskurs.

Erkenntnisproduktion im Design und in den Künsten beginnt mit der Weigerung, die Routinen, die uns frustrieren, weiter mitzumachen. Ungehorsam ist ein erster Schritt, diese Routinen in Frage zu stellen und kritisch zu überwinden. Ein solches Vorgehen nenne ich ästhetisch getriebene Forschung. Sie kann etablierte Disziplinen etwas aufscheuchen. Denn bei all dem Vorbehalt gegenüber Disziplin, Methode und vorgestanzter Ordnung besteht das Besondere des ästhetischen Vermögens darin, Inkommensurables zu entdecken und Spielräume jenseits des Gewohnten zu erschließen.

**Jörg Petruschat** (\*1958) entwickelt Theorien zum Design, studierte Ästhetik, Kultur- und Kunstwissenschaften an der Humboldt-Universität zu Berlin, war lange Zeit Herausgeber der Zeitschrift *form + zweck*, begann als Professor für Kultur- und Zivilisationstheorie so-

wie für Geschichte der Gestaltung in Dresden, ist seit 2014 Professor für Theorie und Geschichte des Designs an der »weißensee kunst-hochschule berlin« mit dem Schwerpunkt »practice-based research«, initiierte und leitet dort den Forschungskreis »Erkenntnis im Design

und in den Künsten«. Er forscht gegenwärtig zu Eigenart und Gegenseitigkeit von Design und Künstlicher Intelligenz. Gerade erschienen: »Ungehorsam der Probleme« (April 2017). Er lebt und arbeitet in Berlin.

Sundaymorning@ekwc is an artistic laboratory where the options for ceramic boundaries are studied, expanded and reformulated. And where people wish to enter into an exchange with contemporary art discourse by critically assessing the ceramic process. Furthermore, this space also constitutes a platform for reflection and meetings between artists, designers, architects, critics, brokers, collectors. It functions as a centre-of-excellence and an artist-in-residence. The latter with 60 artists a year. The majority of these participants haven't worked in ceramics before. Thanks to the staff's expertise, the mutual exchange of methods and techniques, the high-end performance of fellow participants and everyone's DIY and trial & error attitudes, the learning curve at the centre is always steep and the results are never short of surprising.

**Ranti Tjan** (1964) was born in The Hague, the Netherlands. Tjan initially worked at contemporary art institutions such as the municipal museum of Utrecht and was director of the municipal museum of Gouda from 1996 onwards. Al-

though he specialised in contemporary art he has focused entirely on contemporary ceramics after being appointed director of the European Ceramic Workcentre in 2010. Tjan has been jury member of the Ceramic Biennales of France, Eng-

land, Australia, South Korea, Taiwan. In the Netherlands he is a board member of several art institutes such as Gaudeamus Contemporary Classical Music, STEIM Electronic Music, Impakt Video Festival and Contemporary Dance Brabant.

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ANDREW BURTON

**Collaborations: working in mud, brick and dung**

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This lecture give accounts of three collaborative research projects undertaken by Andrew Burton since 2011. It explores how boundaries between the pre-industrial and post-industrial are more blurred, and less time-bound than is often assumed.

The research sets out to explore how sculptures made in very different contexts, and working with people from different cultures and approaches to ›making‹ can demonstrate different ways in which ›the handmade‹ and low technology continue to be relevant within a global context increasingly dominated by the pre-eminence of digital technologies.

In India, Burton worked alongside village women to create a series of ›bithooras‹, earth and cow dung stores, in the National Crafts Museum in New Delhi. Never exhibited before in a museum context, these extraordinary structures demonstrate the force of creativity when separated from commercial goals. Made only by women, without the intervention of any advanced technology these extraordinary structures have been overlooked as objects of value because of the perceived lowliness of their value and the status of the people who make them.

Burton's work using brick also crosses national boundaries, taking in the activities of graffiti artists in America, beachcombers salvaging the relics of demolished cities in China and present-day emphasis on recycling and reuse.

**Andrew Burton** is Professor of Fine Art at Newcastle University, UK, where he has taught sculpture since 1986. His work situates sculpture and installation in relation to site, landscape and architecture and examines the use of material and process. He has been the lead researcher on a number of inter-

national projects including those funded by the UK's Arts and Humanities Research Council, the Arts Council of England, The British Council, Asem Duo (Korea) as well as by museums and independent arts organisations. His research is practice-based and, through its exhibition and dissemination in

galleries and museums, historic public spaces and publications, including online, reaches broad audiences both within universities and wider public audiences for visual art. He has exhibited his work internationally, has won major prizes and awards and has work held in many public collections.

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JULIAN KLEIN

**per.SPICE! – The Spice of Perception  
How Research Can Become Artistic**

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The spice of perception is the aesthetic sensing. In this perceptive mode perception itself becomes perceptible. It is present throughout our lives. In the mode of artistic experience multiple realities interfere, they become perceptible and present. Artistic Research is research in or with the artistic mode. Therefore, the knowledge gained through artistic ways of researching is grounded in artistic experience. This talk gives some examples of projects, methods and different utilisations of the artistic mode in research from the portfolio of the Institute for Artistic Research Berlin.

**Julian Klein**, composer and theatre director, head of IKF—*Institute for Artistic Research Berlin*, teaches directing at University of Arts Berlin. He studied composition, music theory, mathematics and physics and worked during his studies as a directing assistant, stage composer and theatre director. He was

a founding member and became artistic director of the interdisciplinary group *a rose is*. He has been a member of the Young Academy at the Berlin-Brandenburg Academy of Sciences and Humanities and the German National Academy of Natural Scientists Leopoldina. The focus of his research includes neuroaes-

thetics, emotionology, sonification, perspective-taking and human taxomania. He has also been a visiting researcher at Concordia University Montréal, University of Leipzig and Free University Berlin. He is a member of the Editorial Board of the *Journal for Artistic Research*. [www.artistic-research.de/?lang=en](http://www.artistic-research.de/?lang=en)

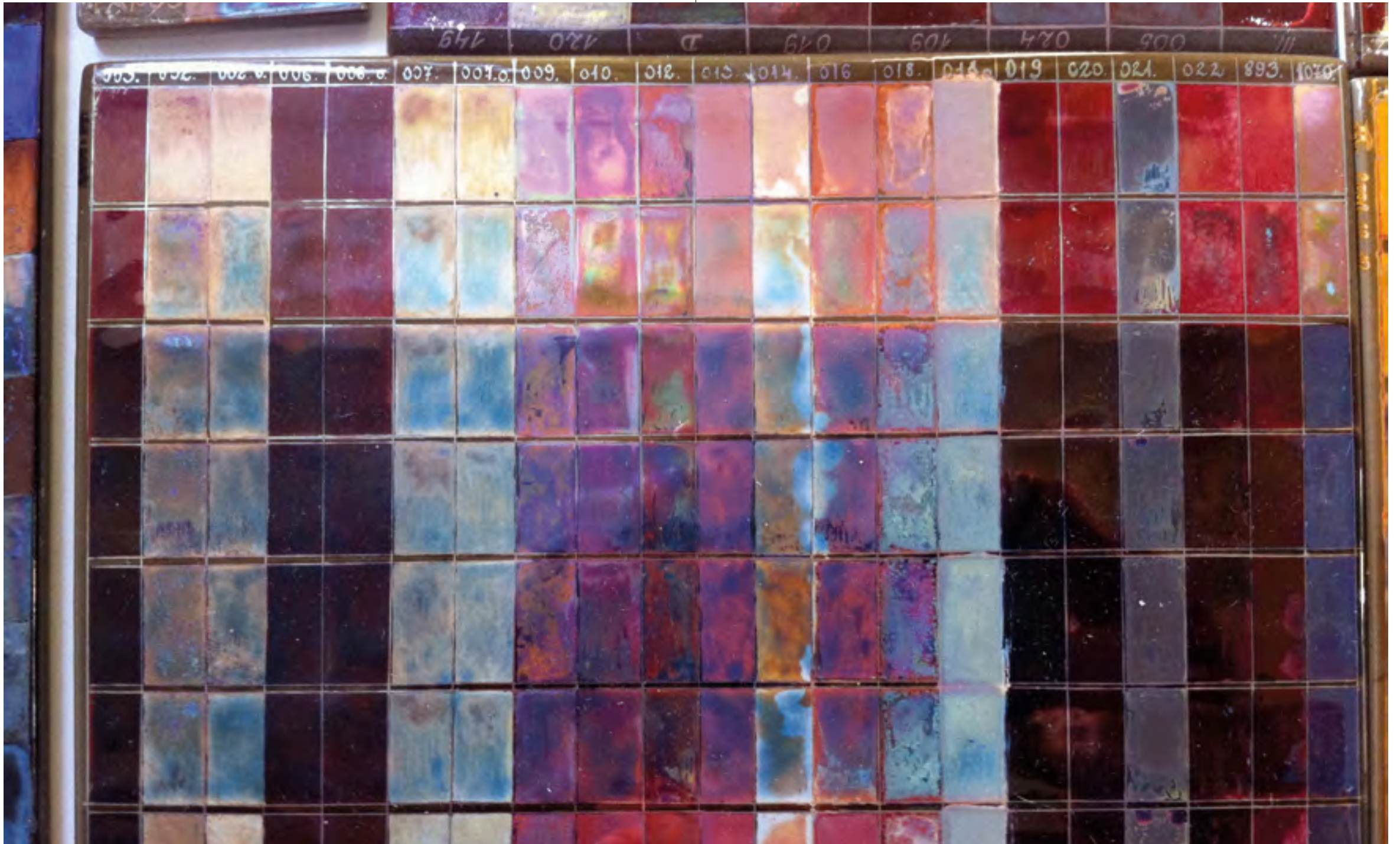


Fig. 2

Lena Kaapke, Red Research, samples from a ceramic company archive, 2016.



How many different shades of red can you imagine? To how many do you have access? Where would you go searching for a certain colour? Actually, there is a great spectrum of various shades of red—go to a shop, choose your colour or mix it with easily available colours, just how you like it. Everything is possible.

With this approach you would have already failed in ceramics (just like many ceramic artists too). In this area, it is common to develop colours and glazes on your own to fit your purposes and requirements. Ready-made glazes are unsatisfactory: they incorporate only two shades of red, which are unchangeable. It is, due to a complex chemical collusion during the firing process, often impossible to mix further shades of red from ready-made glazes.

Already at the beginning of my studies I knew about this situation—and I also heard of the manifold possibilities of producing ceramic glazes. For reds in particular many recipes are simply not commonly known, not easily accessible, challenging and complex in their production.

This research is expensive. It costs time, patience, and money—something artists cannot afford. Or what are your priorities? Probably you won't decide to do time-consuming research, but make a conventional compromise or quit the ceramic. This is where my work begins: I claim that there is a great spectrum of possible ceramic reds as well, just as there is for other colours. For me, this results in many

**Lena Kaapke** (\*1989) received her Master of Fine Arts in 2015. She has been a participant in the European research project Topographies of the Obsolete since 2010. Lena Kaapke has been the Muthesius Project scholarship holder (material grant) since 2015.

In the course of the project, she has spent an individual residency at the EKWC (supported by the travel grant of Schleswig Holstein, 2015) and has participated in the Project Network Guldagergaard (2016). Currently, she is working on her artistic-academic research project

on the topic of »The colour red in ceramic technologies: a study, laboratory development and presentation of historical and contemporary shades of red of ceramic surfaces and their recipes.«

further questions: Which shades of red can I find and which recipes of red are accessible? Which ones can I produce in the laboratory myself? Which colours can't I find through ceramic processes? How many different shades of red can I produce as samples within two years? With this procedure I am creating a spectrum of red that can be compared to other colour systems—(Pantone). My glaze-research goes together with the development of an artwork, which reflects my experiences.

In meiner künstlerischen Forschung beschäftige ich mich mit Orten und ihrem Erleben. Dabei gehe ich der Frage nach, ob Kunstwerke in ungewöhnlichen räumlichen Umgebungen dem Menschen helfen können, den Stress zu reduzieren, den die Orte hervorbringen. Gegenstand meiner Überlegungen ist das Weltall, der bemannte Flug zum Mars.

Als Ergebnis meiner Recherchen habe ich eine Theorie entwickelt, in der das künstlerische Werk als wissenschaftliches Experiment interpretiert wird. Daraus hervorgegangen sind fünf Kategorien und künstlerische Prototypen, die sich an der Lebenswelt des Raumfahrers orientieren sowie das »Book of Principles«. Es ist ein Leitfaden für Künstler und richtet sich an die interdisziplinäre Arbeit innerhalb der bemannten Raumfahrt.

Der Vortrag konzentriert sich auf meine Forschungsfrage und die angewandten Methoden. Sie betreffen die dreijährige Expedition, die ein Zukunftsprojekt ist. Sie befragen das Kunstwerk mit dem Raumfahrer als Rezipienten. Es wird erwartet, dass die Reise körperlich und mental anstrengend wird. Bisher gibt es keine Untersuchungen über die ästhetische Wirkung zeitgenössischer Kunstwerke in Raumkapseln. Und als dritten Aspekt stellt der Vortrag den Einfluss des Wissenschaftskontextes auf das künstlerische Werk und den Künstler vor.

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**Kirsten Johansen** ist bildende Künstlerin. Sie lebt und arbeitet in Berlin. Als bildende Künstlerin arbeitet sie disziplinübergreifend und raumbezogen. Sie studierte an der Universität der Künste Berlin Visuelle Kommunikation (Meisterschülerin) und promovierte 2012 über künstlerische Praktiken in

räumlich extremen Umgebungen an der University of Plymouth, GB. Neben der Universität der Künste Berlin und der Zürcher Hochschule der Künste hat Kirsten Johansen an der Bauhaus Universität Weimar im Fachbereich Gestaltung medialer Umgebungen unterrichtet. Ihre Werke werden international aus-

gestellt; sie war u.a. Stipendiatin am ZKM | Zentrum für Kunst und Medientechnologie Karlsruhe und artist in residence am Forschungszentrum der Europäischen Welt-raumagentur, ESTEC in Noordwijk, in den Niederlanden.  
[www.kirstenjohannsen.de](http://www.kirstenjohannsen.de)

Lapid's research project emerges from the arenas of exchange between anthropological expeditions, their contemporary transfigurations in jungle tourism and the material and spiritual practices of the indigenous communities who reside in the Peruvian Amazon. Through the examination of theories conjectured in regard to the synaesthetic and semantic attributes of the geometrical designs drawn by the Shipibo-Conibo community, theories which were later adapted and popularized to enhance the value of their commodities, Lapid draws attention to the manner in which the economy of cultural heritage is powered by the production of scientific knowledge. This process implicates not only the view on authenticity but also the manner in which textual operations and expressions are reciprocally appropriated. In the course of her theoretical and artistic research she intensifies this procedure by investigating the products of ethnographic studies as artifacts of Western culture, while collaborating with the Shipibo-Conibo community in their evaluation. In summer 2017, she will be traveling to Pucallpa, Peru to produce the first part of her project, a video which is based on the inversion of oral narratives and display of designs.

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**Ofri Lapid's** work explores social and political agencies invested in the making of cultural heritage and their manifestations in academic research, in the field and in the museum realm. She works in various mediums such as video, photography, print and installation. As well as giving interdisciplinary workshops and lectures.

Since 2012 she has been travelling and taking part in residencies in various remote villages, such as rural Bulgaria, Finland, Rajasthan and the Peruvian Amazon, realising site-specific installations and recreating museum displays in a rural setting. Lapid's work has been exhibited in various venues, including NGBK, Apartment Project

and Kunsthaus Dresden. Her work has been published in various magazines, Harama, Israel, Art and Deal, India and Objects Notes, Berlin. She is writing her PhD dissertation at the Hochschule für Bildende Künste Hamburg with Prof. Hanne Loreck, advised by Prof. Antje Majewski.

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MICHAEL J. BAERS

**How artistic research involves the humanities**

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In his dissertation Michael Baers confronted the question of where the artistic research PhD is located, considering the extent to which artistic research involves theories and practices derived from other academic fields. He will address this question, which remains for him an open inquiry, as he struggles to place his current work inside the arena of German academia, specifically Middle East and North African studies. Baers will present his ongoing research on the conflict in Western Sahara in relation to the question raised above.

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**Michael J. Baers** is an American artist and writer based in Berlin. Baers received his PhD from the Akademie der Bildenden Künste in 2014 from its dedicated artistic research department. He has participated in exhibitions throughout North America and Europe, usually with drawings or offset publications exhibited sculpturally. He has also contributed comics

and essays to many publications and print initiatives. In 2014 he completed a graphic novel based on his research of the *Picasso in Palestine* project, a commission from the third edition of the Berlin Documentary Forum at Haus der Kulturen der Welt. Since 2013 he has conducted research on a unique photographic project that emerged from the war between the people

of Western Sahara and Morocco, *Sahara Occidentale, con poche immagini*. This has involved lateral research into media theory and visual studies—the history and theory of photography in particular—as well as the history of western North African. His first work on the topic will be published in 2017. He is currently working on a graphic novel about Ad Reinhardt.



Fig. 3 / 4

Johanna Barnbeck, Filmstill aus »Das Müsli das bin ich«, 2017, Helmholtz Perspektiven.

Perception research suggests that we come to understand and experience the world by exploiting the correlations between our physical actions and the resulting changes in our sensory apparatus. *Sensory augmentation* aims to interfere, subvert, or even create novel correlations between sensing and acting; enabling experiences otherwise non-existent in the real world. This has sparked an interest across *the arts and sciences*. For example, scientific studies show that wearing a device that vibrates at the magnetic north can integrate with our ability to navigate, but evidence of novel experiences is anecdotal; artist collective Cyborg Nest sells a variation of this device with which users document a broad range of novel experiences. Illustrative about these examples is that artistic research appears to be particularly effective in achieving novel experiences, whereas scientific work helps to understand the mechanisms underlying sensory augmentation, but treats subjectivity as an ›undesirable variable‹ in the way of achieving generalisable results. However, this also suggests that eradicating subjectivity can be in the way of progress as much as it can contribute to it. Therefore, we argue that artistic and scientific methods are complementary, and need to be combined to truly advance research into sensory augmentation. In this talk I will discuss recent studies on how artistic and scientific methods can be combined, and how novel insights follow from combining art and science in the domain of sensory augmentation.

**Dr. Alwin de Rooij** studies creativity. He uses both scientific and artistic methods; where emerging technologies are used to study creativity in new ways; and from which he develops technologies that

can augment creative capabilities. Alwin is assistant professor at the Tilburg Centre for Cognition and Communication, Tilburg University. He received a PhD in creativity science from City, University of

London, a MSc in media technology from Leiden University, and a BFA in autonomous art from the Royal Academy of Art, The Hague.

In medical literature, psychosis is often described as a severe mental illness during which thoughts and emotions are so impaired that contact is lost with external reality. In order to understand and empathise with psychotic phenomena we need help. In the past, doctors took LSD to better understand their patients. As such actions are now considered taboo, one might consider the possibilities of simulating psychotic experiences with the aid of technical innovations as a form of digital LSD. In recent years, several multi-media psychosis simulators have been developed for mental health workers, police and students as well as patients' friends and families to increase their knowledge, understanding and empathy. The artist will take you on a journey of how the PhD project began, and how it's artistic research results grew into an international social entrepreneurship. The presentation will let you contemplate on your own notions of psychosis; what does it feel like to be challenged by your senses and straddle several universes at the same time? What is it like to hear voices? What is it like to see things that others do not see? What is it like to lose contact with ›reality‹?

The artistic researcher **Jennifer Canary Nikolov(a)** studied fashion from 1994 to 1998 before graduating from the fine arts department of the Maastricht Art Academy in 2000 and completing the Sandberg Institute in Amsterdam in 2002. Jennifer has a keen

interest in understanding how art is a form of knowledge production, in particular in a scientific context. From 2010 to 2012 she was an artistic researcher-in-residence at the Waag Society Institute for Art, Science and Technology, Amsterdam. From 2008–2011, she was tutor of

the Honours Programme ART and RESEARCH of the University of Amsterdam and the Gerrit Rietveld Academie. Jennifer holds a PhD in media arts with her psychosis simulation project *Labyrinth Psychotica*.  
[admin@labyrinthpsychotica.org](mailto:admin@labyrinthpsychotica.org)

As a contribution to the Symposium »Phase 3—How do we research?« I would like to present my doctoral project as an example of a way to do a dissertation in the field of design studies. From 2011 to 2015, I worked on a conception of the term improvisation in design in the interdisciplinary doctoral program of Offenbach University of the Arts (HfG Offenbach). Here, I could develop my project in the context of a scientific-theoretical discussion and towards a number of design projects and workshops. In my thesis, which I defended in August 2015 (Design und Improvisation. Produkte, Prozesse und Methoden, to be published in June 2017 by transcript), I use the phenomenon of improvisation to discuss changes in ideas of design activity starting with late modernism an the ulm school of design up to today's open design processes and their network-like structures. Since design is always linked to technical and material conditions which may cause consequences other than those intended by the designer, every design process necessarily leads to improvisation. Because improvisation proves to be productive, and because it is of conceptual significance beyond mere necessity, it has methodological implications. This has, for instance, consequences for traditional concepts of the design process proposed by design theory and design methodology. The reconstruction of improvisation in the design process reveals that the paradigm of a strict planning methodology and the paradigm of the singular author or design expert is obsolete. While working on the text, I designed a series of workshops

**Annika Frye** (\*1985) lives in Offenbach am Main and Kiel. She is a professor of design science and research at the Muthesius Kunsthochschule Kiel and associated with the IXDM Basel. After studying industrial design in Kassel, she was

part of the newly established doctoral program at Offenbach University of the Arts. She is interested in the aesthetic qualities of serial production, the design process as a source of innovation as well as in he digitisation of design. Her works

have been shown at various fairs and exhibitions, including the New Museum in New York, Depot Basel, BIO 50 Ljubljana and at MAK Vienna.  
[www.annikafrye.de](http://www.annikafrye.de)

and experimental set-ups to investigate improvisation in serial processes. Using a self-made rotational moulding machine, I was able to produce singular forms (a series of bowls, dishes and containers made from polymer plaster) in a serial process. I also experimented with glassblowing and I used Lévi-Strauss' term bricolage for improvisation workshops. Although the practical part was thematically linked to the theoretical part, the two parts had to be produced within different formats as they addressed different forms of knowledge. However, my practice enabled me to critically reflect my theoretical findings and vice versa.



Fig. 5

Annika Frye,  
Pre-Mould-Lights, 2014.

Production Design creates the overall look of a film. It illustrates the setting and visual style of the story including the set design and props, which have to tell a lot about the characters. Production Design means intense collaboration with the DP and the Director concerning colour and mood—the ability of team work in creative and artistic processes is an important part of this job.

Education at the FILM UNIVERSITY BABELSBERG KONRAD WOLF focuses on teaching this trade at the highest level AND encouraging an excellent artistic avant-garde as well. Artistic excellence grows by giving the freedom to capture the unknown by experimental practice without being forced too much towards just perfect results. Therefore we offer a mixture of apprenticeship and artistic research. From the very early beginning the students are trained in conceptual, brave and self-confident thinking and practice, with the permission also to fail.

The PLATFORM OF EXPERIMENTAL PRODUCTION DESIGN is a unique conception & design workshop. It was founded by Professor Angelica Boehm at Film University in 2006. The platform functions like a laboratory and evolves basic parameters for creative and artistic inventions—the central

**Angelica Böhm** is a German Production Designer and since 2013 Professor at Film University Babelsberg KONRAD WOLF in the Production Design Department. After studies in Interior Design, Sculpture, Art History und Production Design she worked as head of the Art-Department on numerous feature films, several of them awarded prizes such as the Emmy Award and Gold Hugo Award for »Life Goes On« (2003). She has

worked as Production Designer in numerous international projects with a preference for the picturisation of literature. She is member of the German Film Academy. Her belief is that film projects as well as academic teaching belong together and leads to complex professional and artistic experience. Both have been her passions for a long time. She also supports with her work and ideas the Film University's Institute of Artistic Research

to multiply the community and to carve out the diverse profile of artistic research to unveil the importance of artists in today's innovation processes. In 2006, she founded the PLATFORM OF EXPERIMENTAL PRODUCTION DESIGN. The results are often exhibited internally but also outside the university. [www.boehm-szenografie.de](http://www.boehm-szenografie.de)

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theme is the development of experimental content for digital film technologies. The second focus is to evolve methods and procedures in Production Design. The results are film clips and contextual material for curated multimedia-exhibitions.

Drawing on personal experience, the constantly developing methods selected for a practice-based research project are most openly presented in this report to the present day.

- How are the arts and science linked due to the conceptions and criteria chosen within this specific project?
- How is their relation determined and how is it reflected within the process?
- What kind of motivation drives the project: artistic, scientific or personal and how does that influence the process?

A particular emphasis will be put on the self-imposed trans-disciplinary aspiration of the project. The presentation will focus on aspects of general interest.

**Lukas Kretschmer** is a freelance artist in the field of scenography, video and light. He completed his Master's studies at the University of Applied Sciences Dortmund in 2013 with distinction, followed by assisting the stage designers Kaspar Zwimpfer, Florian Etti and Dieter Richter amongst others. His own stage designs have

been produced by the Robert Schumann Hochschule Düsseldorf in partnership with Deutsche Oper am Rhein, Deutsches Nationaltheater Weimar and Staatstheater Darmstadt. From 2015 to 2016 Lukas Kretschmer was the artistic director of conception and video editing within the project »30 Gedanken zum Tod«

funded by the Bundesministerium für Bildung und Forschung. As of winter term 2015 / 16 Lukas Kretschmer was accepted as a candidate in the practice-based PhD programme for the arts at Bauhaus-Universität Weimar and recently became a fellow of the graduate school of the University of Applied Sciences Dortmund.

»Gemeinsam forschen wir!« is the claim of the new graduate program at Dortmund University of Applied Sciences and Arts where I teach art history and visual culture studies in the design department. Established in 2016, it was conceptualised and organised as a transdisciplinary doctoral college to assist doctoral students as well as their supervisors in a variety of practice-based PhD projects. Thus, some students can apply to remain longer at our school to reach the next level in their academic careers. Along with the founding of more and more colleges, even in economically tense regions and in an age of rapid demographic changes, there is already strong competition to win not only more students, but the best of them. So let us discuss who actually benefits from studio- / practice-based PhD programs? Actually, it is due to political will and a decision by the EU that in the coming years we will be confronted with much more academisation and internationalisation in our globalised education system. At the same time doctoral projects are being valued more and more by their so-called »public impact« to raise money. So the question is no longer whether the new practiced-based PhD programs are coming, but how rigorously they will be conceptualised and how successful they might become

**Pamela C. Scorzin** is an art, design and media theorist and Professor of Art History and Visual Culture Studies at Dortmund University of Applied Sciences and Arts, Department of Design. Born 1965 in Vicenza (Italy), she studied European Art History, Philosophy, English and American Literatures, and History in Stuttgart and Heidelberg (Germany), obtaining her M.A. in 1992 and her PhD in 1994.

She was an assistant professor in the Department of Architecture at Darmstadt University of Technology from 1995 to 2000. After completing her habilitation in the history and theory of modern art there in 2001, she was a visiting professor in Art History, Media and Visual Culture Studies in Siegen, Stuttgart, and Frankfurt am Main. Since 2005, she has been a member of the German section of AICA.

Her current areas of research include scenographic fashion design and contemporary global art. She has published on art-historical as well as cultural-historical topics from the seventeenth to the twenty-first century (in German, English, Polish and French). She lives and works in Dortmund, Milan and Los Angeles.



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for a wide range of participants. As James Elkins already stated some years ago: Some kinds of art and design »will probably be influenced by the new degree, and art as a whole may even become more academic and intellectual— more involved with theory, possibly even more alienated from skill and technique. But it is best to consider the new degree as a potential feature on the academic landscape, and try to understand it, rather than writing polemics against it.« Hence, my paper discusses the manifold potentials as pros, and the cons as dangers that must be avoided.



Fig. 6

Praktischen Übungen zum Thema Bewegung /Tanz im Seminar von Prof. Dr. Schramke »Border(as)Time« im Fachbereich Raumstrategien.

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## ARNE ZERBST

is president of Muthesius University of Fine Arts and Design in Kiel since 2014.

He studied Philosophy (PhD), Art History and German Literature.

Before he joined Muthesius University he held academic positions in Braunschweig (HBK) and Munich (Bayerische Akademie der Wissenschaften).

## KERSTIN ABRAHAM

has been professor for Fine Arts and Ceramics since 1993 and currently leads one of only three existing classes for ceramics at German art colleges. She studied ceramic sculpting with Gertraud Möhwald (Halle, Germany) and sculpting with Prof. Rolf Szymanski (Berlin, Germany). Abraham received a Kunstfonds scholarship in 1992, did an artist residency at the Archie Bray Foundation (US) in 1997, and received two working scholarships at the former European Ceramics Work Centre (Hertogenbosch, now sundaymorning@EKWC in Oisterwijk, The Netherlands) in 1998 and 2010. Kerstin Abraham received a doctorate in philosophy (Dr.phil.) in theory of art and is a member of the PhD board at the MuKHS and of its working group »tertiary academic cycle (practice-based PhD)«. She functioned as an external expert in the PhD examination procedure (practice-based) at Aalto University (Helsinki) in the years 1999 and 2015. Her small research team (with Berit Ertakus and Lena Kaapke) is working on a ceramic colours archive for artists and designers. Several projects and working groups are connected to the Fine Arts and Ceramics class.

Among these are: the EU project On Freedom in Construction (2013/14, led by Kerstin Abraham) in Egersund (Denmark); the European research project Topographies of the Obsolete (2012–2015) and Topographies of the Landscapes (2016–2018) led by the Bergen Academy of Art and Design) in Stoke-on-Trent (Great Britain). »Facing the Sky« is the current European bricks factory project together with the universities of Le Mans, Hasselt and Kiel).

## ARNOLD DREYBLATT

(b. New York City, 1953) is an American media artist and composer. He has been based in Berlin, Germany since 1984. In 2007, Dreyblatt was elected to the visual arts section at the German Academy of Art (Akademie der Künste, Berlin) and he is currently Professor of Media Art at the *Muthesius University of Fine Arts and Design* in Kiel. Dreyblatt's visual artworks create complex textual and spatial visualisations for memory. These projects, which reflect on such themes as recollection and the archive, include permanent installations, digital room projections, dynamic textual objects and multi-layered lenticular text panels. He has exhibited and performed in galleries, museums and public spaces such as the Hamburger Bahnhof Museum for Contemporary Art, Berlin; The Jewish Museum in New York; the Museum of Applied Arts (MAK) in Vienna, the Draiflessen Collection in Mettingen and Gallery e/static in Turin. Permanent public art works are on display at the HL Holocaust Center in Oslo, the Jewish Museum in Berlin and the STASI Prison Memorial in Berlin-Hohenschönhausen. He

has co-curated exhibitions such as the recent »Terry Fox: Ephemeral Gestures« at the Academy der Künste which has toured throughout Europe. Dreyblatt has received numerous commissions and awards including the Foundation for Contemporary Performance Arts in New York, and a recent residency at the Center for Arts, Science and Technology at the Massachusetts Institute of Technology in Boston.

## CHRISTIANE KRUSE

(1994 PhD in art history) is professor of art history and visual culture studies at Muthesius University of Fine Arts and Design Kiel, Germany. She studied art history, German literature and medieval literature in Göttingen, Munich, Florence. Since 2010 she was a visiting professor at Trier, Karlsruhe, Braunschweig, Marburg, Dresden; in 2010/11 she was a fellow at the Wissenschaftskolleg zu Berlin, in 2013/14 she was visiting professor in the Department of Cultural Studies at Humboldt University Berlin. The main focus of her work concerns Bildanthropologie (>anthropology of images<), >historische Bildwissenschaft< and aesthetic reception theory. Her current research project is on >Art in the age of images<.

## JOHANNA BARNBECK

Johanna Barnbeck is an artistic researcher and creative consultant for research organisations. Her research within the Cluster of Excellence *The Future Ocean* and the *Muthesius University of Fine Arts and Design* focuses on visual feedback methods as a

method for knowledge production and on the notion of the blind spot as an applicable strategy in interdisciplinary research consortia.

As creative consultant she develops film and media concepts for research organisations and universities as i.e. the *Helmholtz Gemeinschaft*, *Wissenschaft im Dialog* or *Uni Bochum*. Her recent multimedia projects include *Augmenting Masterpieces* at the *Rijksmuseum Amsterdam*, *Street Voter* for the *Media Innovation Centre Babelsberg* and *Flashmotion — Or: How to Speed Up Your Camera* with the Research Focus Group Free Electron Laser funded by the Federal Ministry of Research and Education.

She holds two M.A.'s in *Artistic Research* and *Cultural Analysis* from the *University of Amsterdam*.

## SANDRA SCHRAMKE

is Professor for Scenography and Curatorial Practice at the Muthesius University of Fine Arts and Design. From 1989 to 1995 she studied architecture and urbanism at the *Technische Universität Dortmund*. Subsequently, from 1995 to 2002, she worked in several architecture offices in Germany and Spain before she went to Weimar where she worked, from 2002 to 2008, as a Research Associate at the Bauhaus-University teaching in Architecture Theory completing her PHD in 2009 on the exhibition architecture of Charles and Ray Eames. From 2009 to 2016 she was a postdoctoral fellow at the Institute of Cultural Studies and History of Knowledge at the Humboldt University Berlin where she afterwards from 2016 to 2017 became head

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of the research field *Process of Form an Modeling* at the Cluster of Excellence Image Knowledge Gestaltung, actually being one of the Associated Members of the Cluster of Excellence *Image Knowledge Gestaltung*.

#### BERIT ERTAKUS

(\*19.08.1984) received her Master of Education degree in 2010 and a Master of Fine Arts in 2013. In 2014, she started doing a doctorate on »material archives — development of a ceramic surface archive« (German title: Materialarchive — Entwicklung eines keramischen Oberflächenarchivs). In the course of this doctorate, Ertakus has researched the structures of existing material archives in general and of ceramic archives in particular. In addition, she is concerned with the concept of ›archive‹ and its various forms in different discourses. A further focus is on the analysis/examination of the artistic processes and complex work at the laboratory in the course of the creation of ceramic surfaces. On the basis of the conducted research, Ertakus is developing the structure of a ceramic surface archive which is supposed to facilitate free access to the richness of ceramic surfaces and their recipes especially for artists.

#### Veranstalterinnen:

Prof. Dr. Christiane Kruse (Institut für Kunst-, Design- und Medienwissenschaft)  
Prof. Dr. Kerstin Abraham (Fachbereich Freie Kunst)  
Johanna Barnbeck, M.A. Res. (Artistic Research am Exzellenzcluster The Future Ocean & Muthesius Kunsthochschule)

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