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

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.
(Cluster of Excellence The Future Ocean)
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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 independent 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.

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 cand-
**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 I: 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

**FRI, 19TH MAY**

10:00  .................  LENA KAAPKE
   The colour red in ceramic technologies
10:30  .................  Section II: Chair and Introduction Arnold Dreyblatt
10:45  .................  KIRSTEN JOHANNSSEN
   Uncharted Paths
11:45 – 12:15  ........  Coffee Break
12:15  .................  OFRI LAPI
   Trading Pasts
12:45 – 14:00  ........  Lunch Break

**SUN, 20TH MAY**

14:00  .................  MICHAEL J. BAERS
   How artistic research involves the humanities
15:00  .................  Section III: 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

**SAT, 20TH MAY**

10:00  .................  Section IV: 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

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. Although 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, England, 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.

JÖRG PETRUSCHAT
Wozu forschen wir (im Design und in den Künsten)?


RANTI TJAN
Password Unknown: the secret of the passer-by

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.
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 international 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.

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.

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 neuroaesthetics, emotionology, sonification, perspective-taking and human taxonomy. 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.

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 utilisation of the artistic mode in research from the portfolio of the Institute for Artistic Research Berlin.
Lena Kaapke, Red Research, samples from a ceramic company archive, 2016.
LENA KAAPKE
The colour red in ceramic technologies

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 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.

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KIRSTEN JOHANNSEN
Uncharted Paths


OFRI LAPID
Trading Pasts

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.
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.

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.
The artistic researcher Jennifer Kanary 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 psycho-simulation project Labyrinth Psychotica.

admin@labyrinthpsychotica.org

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‹?

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.

Sensory augmentation: A dialogue between the arts and sciences

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.

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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 and 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 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.
Annika Frye,
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.

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 and 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 platform functions like a laboratory and evolves basic parameters for creative and artistic inventions—the central
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.

PAMELA C. SCORZIN
Welcome to the next level—upgrade your MFA with us! Together we do research.
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.
Praktischen Übungen zum Thema Bewegung / Tanz im Seminar von Prof. Dr. Schramke »Border(as)Time« im Fachbereich Raumstrategien.
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 (Bayernische 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, working scholarships at the former European Ceramics Work Centre (Hertogenbosch, The Netherlands) in 1998 and 2010. Kerstin has been professor for Fine Arts and Ceramics since 1993 and currently leads one of the four existing classes for ceramics at the Muthesius University (Kiel). Her small research team (with Berit Ertakus and Lena Kaapke) is working on a ceramic colour 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 Egernsund (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 Stok­on-Trent (Great Britain). «Facing the Sky» is the current European bricks factory project together with the universities of Le Mans, Hasselt and Kiel.

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, Humboldt University Berlin. Her current research project is on »Art in the age of images«.

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 of the archive, including permanent installations, temporary Art, Berlin; 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 of Arts 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.

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.

JOHANNY 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 reception theory, 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 of Arts 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.

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 of the
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.