

PANEL DISCUSSION: DOING RESEARCH THROUGH ART AND DESIGN

Empirica research group 19.10.2022

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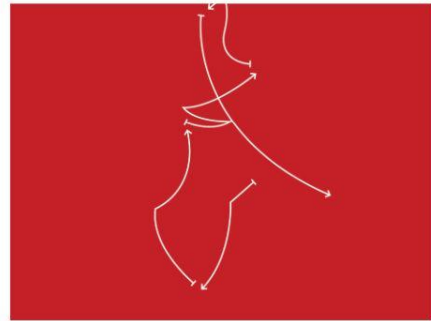
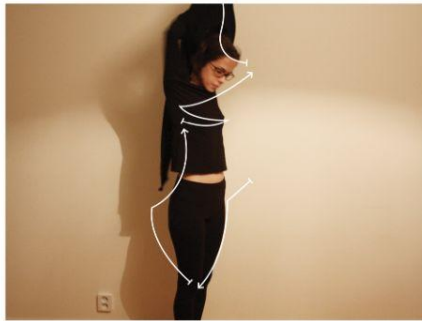
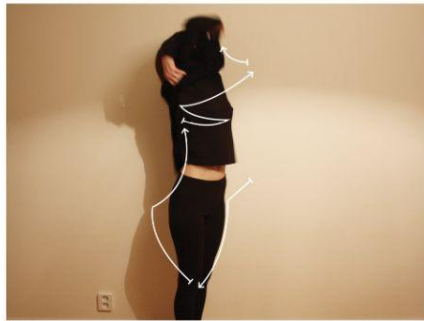
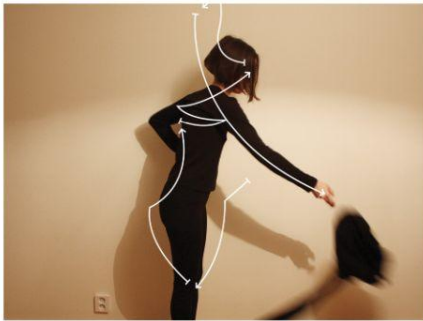
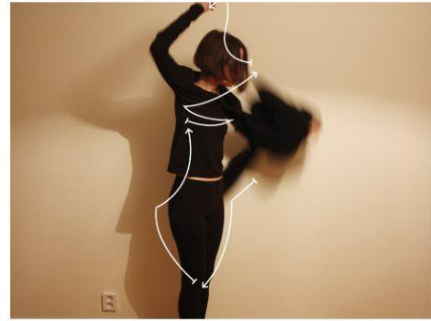
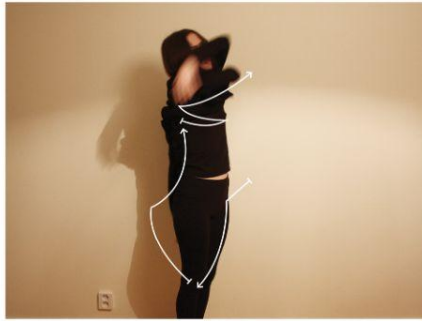
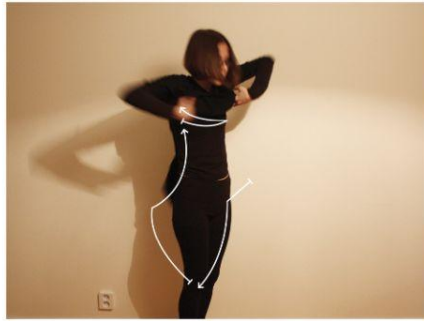
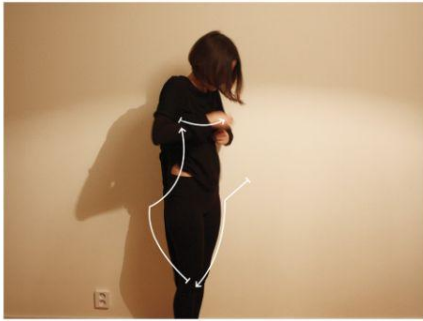
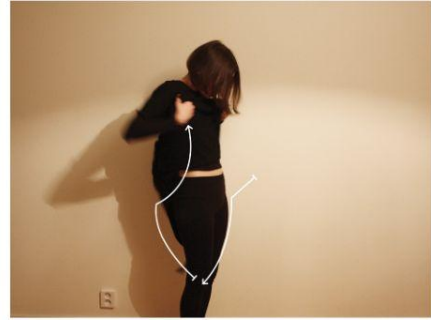
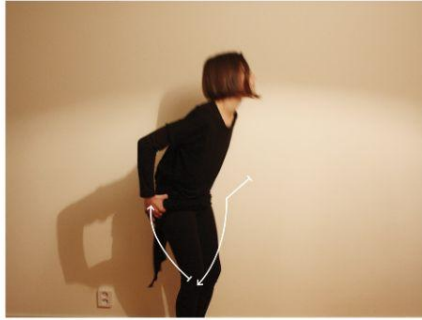
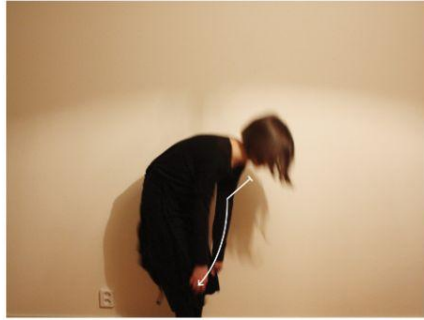
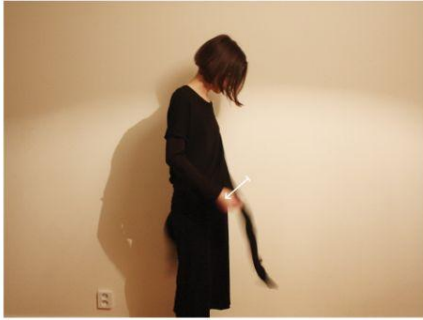
Priska Falin

INTRODUCING PANEL MEMBERS

- What is your practice and its role in your research?
- How does your practice contribute to research?
- How do you document your practice and use it as part of your research?
- Which notion do you employ, i.e. practice-led research, practice-based research, artistic research, research through art and design? How did you make this decision?
- What is the (expected) outcome of your research?



JULIA VALLE NORONHA



30 Acabei, por fim, inventando
uma nova palavra:

YUIGANI

BHETE

21

MAI

Meu YuiGANI ficou guardado na gaveta do jeitinho que a eu deixei. Em várias ocasiões pensei em usá-lo, mas ele parecia tão bonito e confortável, instalado ali daquela maneira, que porou dizer que foi me algum dos motivos pelos quais deixei a tirá-lo do armário. Como precisava iniciar a minha experiência - e meu diário - então deixei ele por um tempo em um cabide de boas de fora. Algumas vezes olhava para o YuiGANI e pensava que ele não se ajustaria em mim, ou então ele parecia um pouco grande, muito amplo. (Embora eu goste e tenha várias peças "amplas" em meu guarda-roupa).

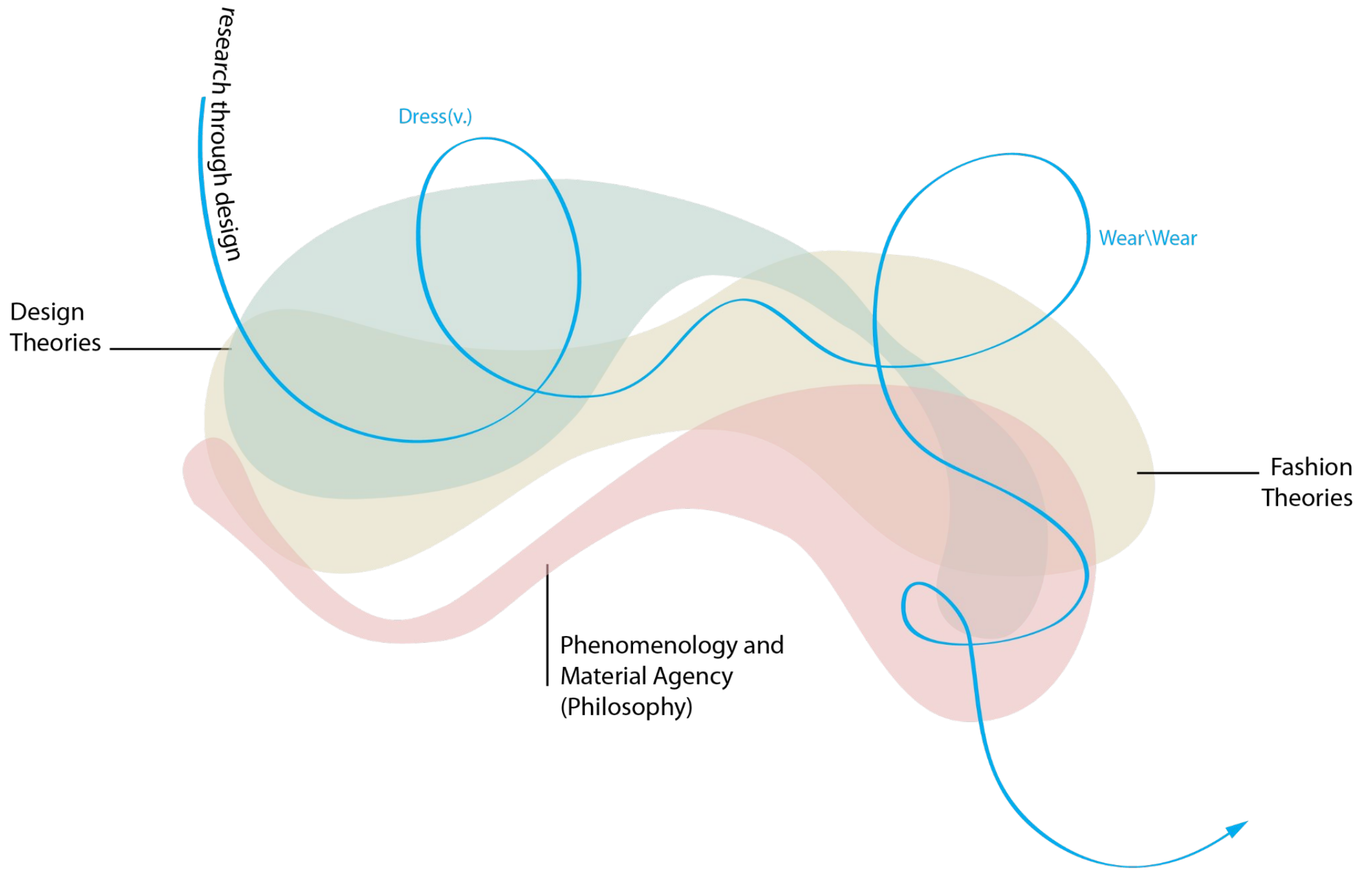
A ocasião que me pareceu perfeita foi meu aniversário, um pleno outono. Convidei alguns amigos para uma comemoração na casa de meu namorado, Tiago, em um apartamento no alto São Lucas. Fazia um frio moderado para os padrões brasileiros e sentava muito.

Usei o YuiGANI sem meia, com um cinto que é uma tira de elástico bege/nude de 0,7cm e pequena fivela dourada.

31

O cinto diminuiu a sensação de amplitude e me senti mais feminina desta forma. Não sou lúbrica, pulseira ou cotão pois não senti necessidade. No pós fui com uma sandália nude sem salto bem básica, um modelo mihi malista cópia de uma brasileira M&M&C. (Uma legítima pirata M&M&C). Como o vestido era quente, perdi a maior parte da festa sem casacos. Ao final, quando subiu para o quarto, coloquei um cardigan longo preto sem botões, que não deve ter combinado em um pouco com o resto. Mas a uma altura eu já estava na segunda garrafa de vinho, feliz e aconchegado, então a roupa não era uma coisa que me preocupava.

Para receber meus amigos fiz um chorvcht (sopa de beterraba) e tomamos vinho tinto. Vieram umas 25 pessoas, 30 pessoas... amigos próximos e quem eu me sinto bastante à vontade. De mais para o fim da festa comecei a ficar mais bêbada e lenta, o que acabou em alguns deslizes - e manchas no meu YuiGANI. O que não posso dizer que foi uma coisa horrível, pois as manchas bonas violeta impregnaram áreas háso minuscamente aquareladas e delicadas.



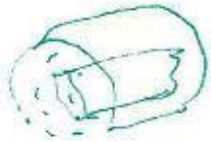




BİLGE MERVE AKTAŞ



718
Tebel Gaa Seba



Bu iyi olmuyor çünkü
yünden köse oluşturmak
zor. Ayrica et su na
reketi yapmamalı.



Okulda hareketleri de
yürüyüş, oturma, koşma
hız ve yavaş hareket
yaparak öğrenir.

Sonucu parçada önce daha önce mu
şamba kullandım. Ve onu önce sonra
ladım daha istikrarlı. Aslında bu
yaptığı şeyi düşününce bu fikir yeni yap-
mak istediğin forma göre kasamak daha
mantıklı. Sonra bu ekledim yani söyle



Ami da esteamte uagindum
coseleam de tije skarak.





- What was the role of making?
 - ↳ not to make things
 - ↳ not to follow my own process

craft is a collective practice
notice maker to stay in contact with the material

not felting → trying to felt
wool → not homogeneous chunk
heterogeneous fibres

moving all the time
ethical concern to visit sheep
and the origin of the materials

wool → muscles
strength
length of the
fibres

more heterogeneity of
wool
↓
taking many photos

→ working with craftspeople

↓
- ilham's way of working

- traditional carpets

making a carpet takes 3 days

↓
unfelting the wool

or you would have holes

being with wool

↳ re-define the practice

practice is elemental

↳ sometimes to collect data
→ to think

- how theories are applied
in practice

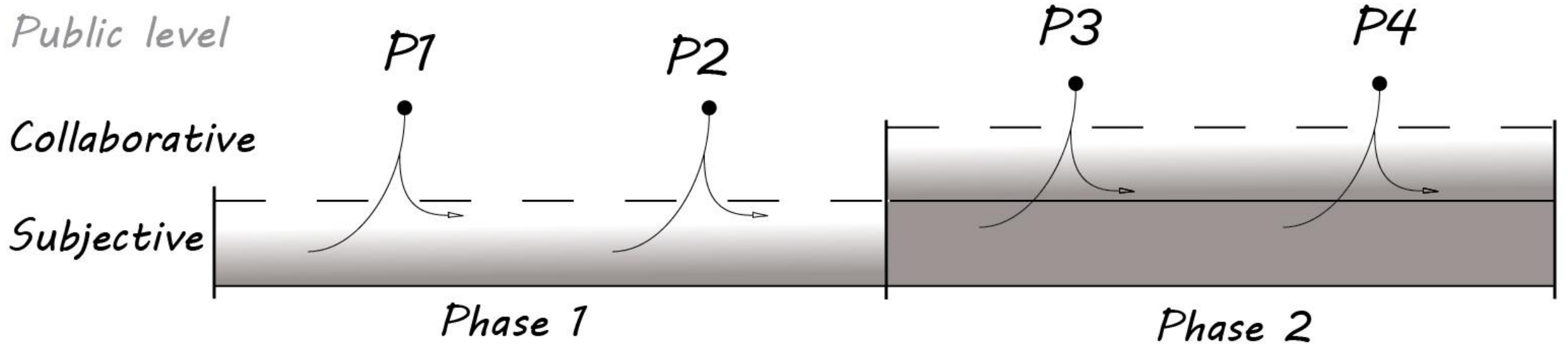
- creating my own voice

PRISKA FALIN

Relating to Clay

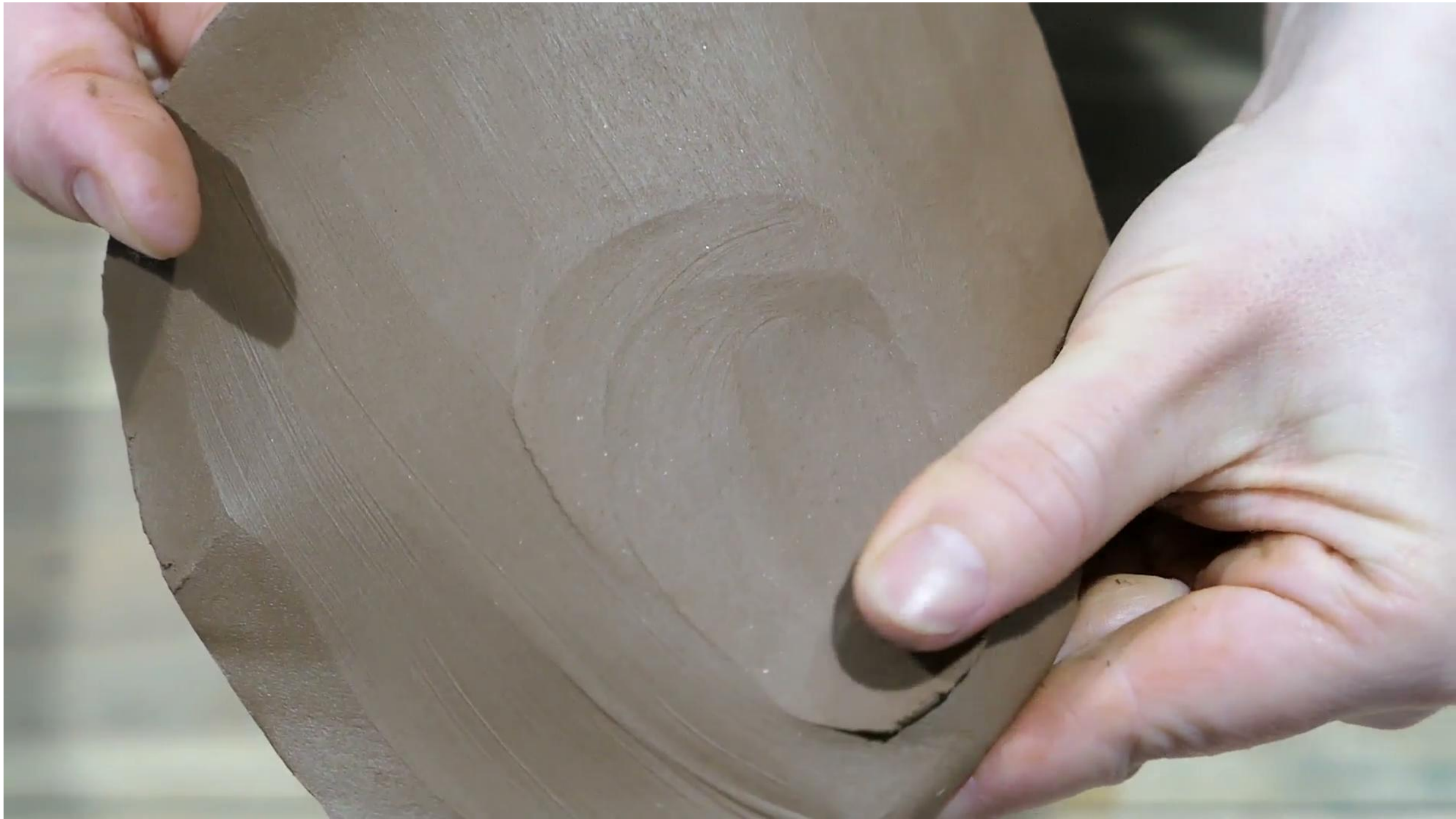
Tuning in to the Workings of the Aesthetic Dimension in Ceramic Practice

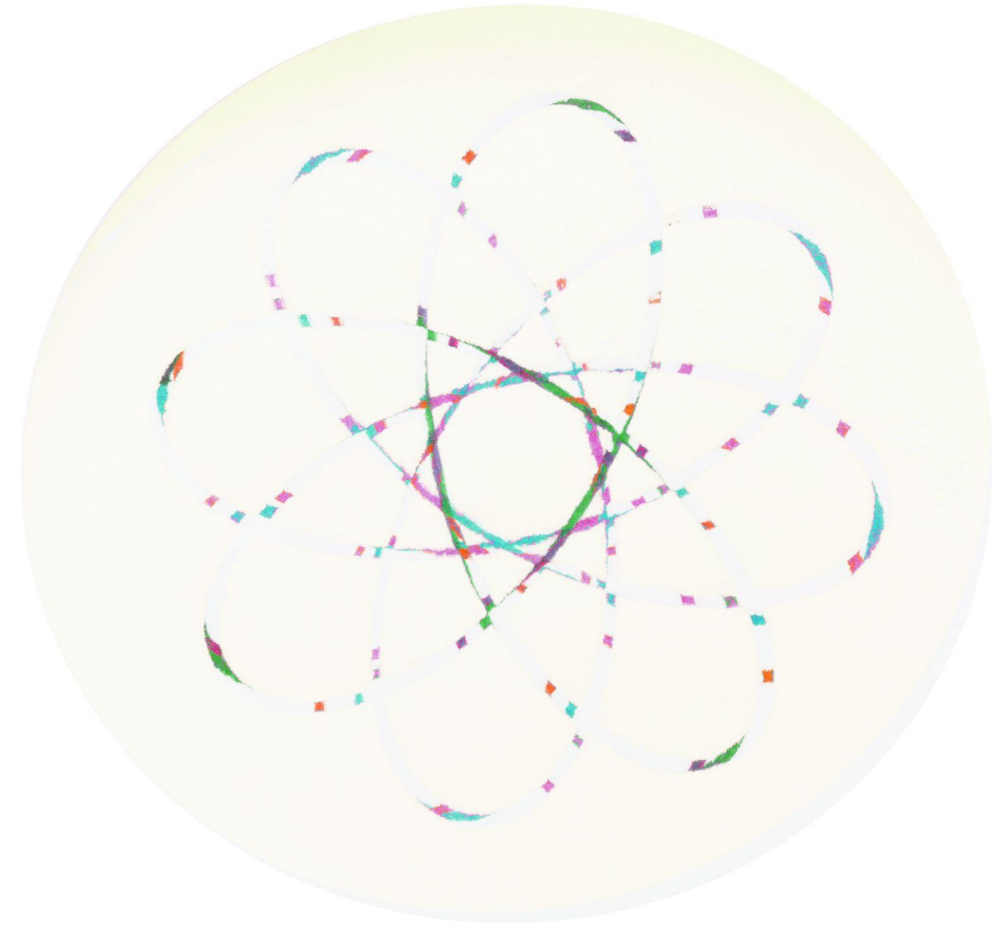
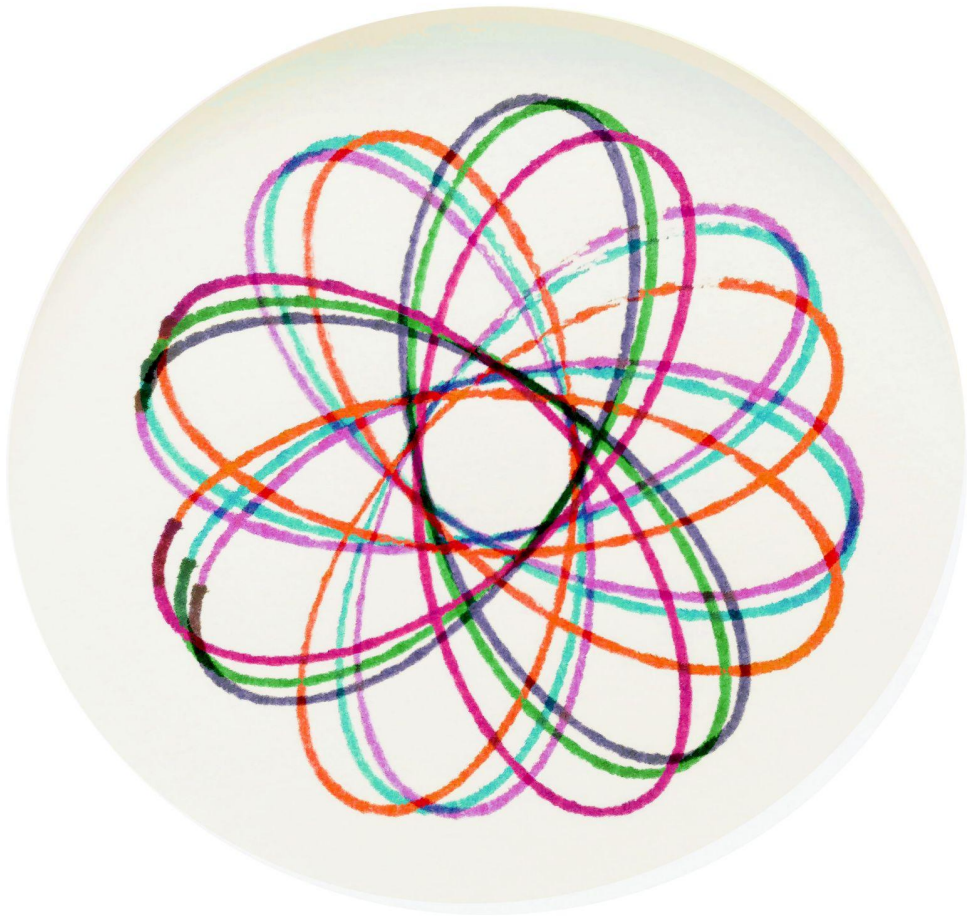




Two research phases: Phase 1: Subjective, Phase 2: Collaborative.
Publications (P1-P4) are divided between the two research phases.







Circling in artistic research. As the research target goes beneath the conscious and verbal level of our understanding, the methods tend to circle around to arrive as close as possible to such phenomena.

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