



NYU

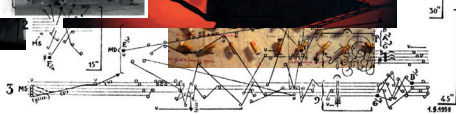
ANNA HARRIS

OBSERVING

+

DOCUMENTING

A short course exploring the intersections between
artistic research and **ethnographic methodologies**



Contents

(currently in no specific order, other than
first *A*: *introduction* and last *Z*: *resources*)

A: Art and anthropology: An introduction	7
Attending to materials and objects	13
Autoethnography	19
Dancing and dance notation	25
Drawing and lines	31
Ethnographic experimentation	37
Music notation and sonic fieldwork	45
Participant observation and field-notation	51
Photography and diaries	57
Re-enactment as method	63
Walking	71
Z: Further resources	77

ANNA HARRIS

Zuyd Hogeschool

Maastricht

2016

OBSERVING
+
DOCUMENTING

Introduction

How can we teach art students research skills? What kinds of skills are important for art students to become acquainted with? How can we introduce or strengthen practices of artistic research? How to study and utilise new technologies within such practices? These questions were the starting point for this course manual.

After a successful pilot-course for teachers of the Faculty of Arts (Zuyd Hogeschool) conducted in 2014/2015, the research centres AOK and TDA decided to create material for a teachers' course. The aim of this course is to explore ways in which teachers can both enrich existing art documentation practices amongst students and foster new practices. The course draws upon social science research methods for inspiration, attending particularly to the intersections between ethnographic and artistic research methods. It also focuses on the role of technology in shaping such research practices.

As such, this course can support teachers in their supervision of students conducting research projects, creating documentation files and/or writing essays or theses. The course showcases some research practices that can be inspiring for students' own research.

The course manual was written by Anna Harris, a medical anthropologist with a strong interest in creative anthropological methodologies and in craft practices and the impact of digital technologies. Commissioned by TDA and AOK, she created a loose-leaf folder of assignments from different artistic disciplines. The assignments combine practical work and theoretical reflection. They invite teachers from the different schools within the Faculty of the Arts to explore and enrich their own artistic research practices as recourse for teaching and supervising students' artistic research.

Ruth Benschop & Peter Missotten



Andre Breton, *Le Mur de L'Atelier*, Centre Pompidou, Paris

Art and anthropology: an introduction

It seems that we are now in the midst of a heightened frisson stimulated by the meeting of two A's: art and anthropology. A liaison which has been gradually developing over the last few decades, now it is becoming increasingly common for artists to describe using ethnographic research methodologies and engaging with anthropological issues of representation (often in very idiosyncratic ways), for anthropologists to find solutions to the ongoing crisis of representation in art practices, for both artists and anthropologists to join interdisciplinary research and creative projects and art exhibitions, and for institutions to fund symposia exploring artistic and anthropological crossovers. The long list of publications provided in the resource list and in the readings each week, as well as recent exhibitions such as *Intense Proximity* at Palais de Tokyo are just a few examples of these exchanges.

From where has this interest emerged? Why now? And most importantly for this course, what examples can we find of engagements in practice? Are these projects leading to new kinds of knowledge, new methodologies, new ways of doing art and anthropology? How rigorously is ethnography being deployed and documented?

What does it mean to be “rigorous”? Is art’s adaptation of the ethnographic about a criticality and reflexivity or is it more of an aestheticisation? What happens when research methods are adapted for their own sake, when they become interventions or effects? What are the ethics of these engagements? How do artists and other practitioners using these techniques such as designers and musicians engage with communities? How do they intervene? How might art/ethnography discussions question and problematise what it means to observe, participate, intervene and document? Is the speculative, experimental, open-ended character of arts’ practice at odds with ethnography’s commitment to descriptive accuracy?

This course will address some but not all of these questions, for this field is still becoming, and as teachers in the arts you are part of its emergence. Nor is ethnography a static practice, and we will engage also with its current evolutions and more experimental forms.

This is not a history or an art theory course but rather a hands-on methodology workshop, where we will explore ways in which ethnographic research methodologies meet artistic practice. The overall aim of this course is to interrogate art research practices and more specifically, to articulate more clearly existing crossovers between artistic research practices and those in other fields, to consider the creative possibilities of convergence and the ways in which this could be developed further.

The course will explore ways in which teachers can both enrich existing art documentation practices amongst students and foster new practices. It will draw predominantly upon ethnographic research methods for inspiration, attending particularly to the intersections between ethnographic and artistic research methods.

Course objectives

- 1** To develop more of an understanding of current artistic research practices that engage with the ethnographic.
- 2** To engage in ethnographic experiments with these methods.
- 3** To gain more of an understanding of the ethnographic methodologies underpinning these projects.
- 4** To explore the productive tensions, inspirations, similarities and differences between ethnographic and artistic research practices.

This first introductory seminar will be an information gathering exercise. What do you already know about art and anthropological engagements? Have you used ethnographic research methods in your own work, or encountered this in your students? What methods do you currently use in your research (if you do research)? How do you document your observations? What do you know of ethnographic research methods?

This discussion will also be complemented with a lecture overview of key figures, texts and debates at the intersections of art and anthropology and crossovers will be explored with other fields such as music, theatre and design. Topics will be discussed such as primitivism and art, site-specificity and para-ethnography for example. There will be an outline of the aims of the course, as listed above. There will also be some discussion of how the sessions will be run: by looking at examples from the artistic research practices of video artists, sculptors, chefs, choreographers who have engaged in various kinds of social science research methods and other methodologies to articulate creative processes and as research for their work; by engaging in practical exercises during or before or after the session; through lectures; by dissecting key readings and offering further reading lists; and through group discussion.

Finally there will be a discussion about how you would like to shape the course, according to your own interests and needs. What kinds of methodologies do you want to know more about, from the topics prepared? As a group we will design the rest of the course together, by piecing together the topics which best suit the group's interests. Each of these topics are now outlined, in alphabetical order.

Practical exercise

Homework for the first session will be to make notes about the kinds of artistic research practices you use and forms of documentation you have used in the past.

Reflect on:

- How documentation is useful for your own artistic research practice.
- The limitations and possibilities of the forms of documentation you use.

If it is appropriate, bring examples of this documentation, to discuss in the group.



4,213 cigarette stubs, Orhan Pamuk, The Museum of Innocence, Istanbul

Attending to materials and objects

In the tea-infused backstreets of Istanbul there is a red wooden house which is a museum of one life, two lives, every life. The museum is called the Museum of Innocence, and is a creative sibling of a book written by the Turkish novelist/artist Orhan Pamuk. Both the book and the museum were constructed and imagined simultaneously. But what came first were the objects. Pamuk wanted to tell the story of the lives of those living in Istanbul through its things, which he had a feeling would make something that felt very different from Western forms of creative expression.

The museum tells the story of Kemal, and his obsessive quest to preserve the memory of an eight-year romance with a woman named Fusan, through her personal effects and other ephemera. This is also the story of the novel. Inside the museum are millions of everyday objects which attest to these two lives but also many others.

Take for example, exhibit no. 68, which is entitled *4,213 cigarette stubs*. Mounted on a wallpapered wall, the lipstick stained cigarette stubs are displayed like butterflies or bugs in a cabinet of curiosity. The novelist has written, under the direction of Kemal, the protagonist of his book, a note about each butt; each butt that Kemal's unrequited love interest Fusan smoked during the evenings he spent with her.

Pamuk refers to anthropologists recording the significance of all actions linked to cigarettes in Istanbul. The cigarettes are displayed next to a video representing the Fusan's hand smoking. Pamuk writes, "it is in view of this anthropological fact [that cigarette smoking is a sign language of vast significance] that Kemal asked us to film the video, as well as preserve each and ever cigarette, so as to have a record of the hand gestures Fusan made while smoking" (Pamuk, 2012: 232).

You can already see that the line between fiction and fabrication is blurred. Orhan Pamuk received directions from the fictional protagonist? The lines blur further when on the top floor of the museum we find Pamuk's spiral notebooks in which he has handwritten *The Museum of Innocence*, the novel.

What does it mean to tell stories through objects? How is this different from other ways of telling stories? What comes first, the object or the story, the artwork, the museum? Would these objects exist without the story, the artwork, the museum? How do a novel and a museum correspond with each other? How do you document objects? How does this documentation become embroiled in the life of the object?

MULTIMEDIA

Orhan Pamuk talks about
the Museum of Innocence
youtu.be/Kk9VBYfYHMM



Practical exercise

This practical exercise is based on the U.S. STS scholar/ anthropologist Joe Dumit's Implosion Project (see reading list), which in turn has been inspired by his mentor Donna Haraway. This project is based on the premise that objects are made of imploded histories; that objects can be teased open to show "the sticky economic, technical, political, organic, historical, mythic and textual threads that make up its tissues".

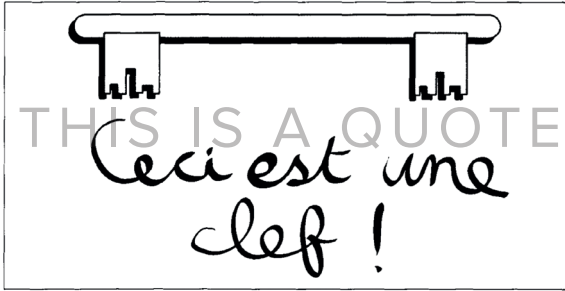
Step 1 Find an object. List, in whatever way you want, the different stories you could tell about it. What does it mean to different people? How is it situated in the world and how is the world situated in it? How certain do you feel about this knowledge you are listing, mapping, notating? What questions do you have? Don't do any research at this point. One more question: how did you come to know these things about the object?

Step 2 How would you find the answers to the gaps in your knowledge about this object? Where would you go to, who would you speak to? Try and get some answers, then make some connections between them, and what you already have listed. Remember what Dumit and Haraway teach: "which threads to follow is an analytical, imaginative, physical, and political choice". You will share your research with the group.

In doing this exercise, reflect on:

- What happened when doing this exercise?
What went well, what didn't go well?
- What new insights did you gain into using materials as a research method?
- What did you find were the limitations of the method?

Summary of a lecture/group discussion



Berliner key (Latour 2000)

In the social sciences there has been much talk recently of a “material turn” in scholarly literature, with a renewed focus on the role of materials and objects in our understanding of social relations. It goes without saying that artists, architects, illustrators, cinematographers, museum curators and designers have long known the importance of materials in their work. In the academic disciplines of anthropology and archaeology attention to materials is also not so new. Yet there are theoretical and methodological discussions in the social sciences emerging from recent debates that offer interesting and new insights into ways of working with materials and objects. Importantly for our purposes, we can draw on this literature to consider how to attend methodologically to the stories and agency of objects, how to “follow the materials”. This week we will draw upon a diverse range of literatures from: actor-network theory, an extremely influential methodology in the social sciences; material culture methodologies; and anthropology as it intersects

with the field of science and technology studies, through the compelling essay by Joe Dumit, drawing from feminist theorist Donna Haraway. See also one of the further readings for the course, *Making* by Tim Ingold for further discussion about the correspondence between maker and materials, and how to study this.

Recommended reading for the session

Latour, B (2000) The Berlin key or how to do words with things. In *Matter, Materiality and Modern Culture*. Edited by P. Graves-Brown, 10-21. London: Routledge.

Literature which could be used by the teacher in preparing the session

Dumit J (2014) Writing the implosion: Teaching the world one thing at a time. *Cultural Anthropology* 29: 344-362.

Woodward, S (2015) Object interviews, material imaginings and 'unsettling' methods: interdisciplinary approaches to understanding materials and material culture. *Qualitative Research* (early online)

Bennett, J (2011) Powers of the hoard: Artistry and agency in a world of vibrant matter, Talk given as part of a focus on "thing-ness", Vera List Center for Art and Politics, The New School, New York, U.S
youtu.be/q607Ni23QjA

Pamuk, Orhan (2012) *The Innocence of Objects*. New York: Abrams Books.



Nan Goldin self-photography

Autoethnography

Many, if not most, artists and musicians draw upon their own experience in their work. Some do so with a great deal of reflexivity, such as the photographer Nan Goldin for example. Nan Goldin uses photography to document her own personal history as well as the personal histories of her friends. Her photographs are intimate portraits of her life, using a snapshot approach. As Chrisafis (2008:24) notes, “Goldin’s most powerful subject is herself, in every state of naked hope and desperation, from heroin high (she is a former drug addict) to rehab.” For some this is too intimate, self-absorbed and narcissistic. Who cares?

Goldin not only photographs “everything she goes through”, but the act of photography for her is transformative. She states that it makes things more bearable. She is very present in her own photographs, not simply an observer but observed as well, trying to understand something about herself in the process. For Goldin, she is participating in life through photographing it.

Some suggest that Goldin’s work follows the methodology of autoethnography. She herself says:

“People in the pictures say my camera is as much a part of being with me as any other aspect of knowing me. It’s as if my hand were a camera. If it were possible, I’d want no mechanism between me and the moment of photographing. The camera is much a part of my everyday life as talking or eating or sex. The instant of photographing,

instead of creating distance, is a moment of clarity and emotional connection for me. There is a popular notion that the photographer is by nature a voyeur, the last one to be invited to the party. But I am not crashing; this is my party. This is family, my history” (Goldin, 1986:6).

How might Goldin’s approach to self-documentation differ from other artists who draw upon their own experience in less explicit ways? Can such studies be too intimate, too close? What does an autoethnographic artwork have to say about others, about other people? Are they excluded or included? What is the role of viewer, observer, audience in such work? How might autoethnographic work be transformative?

MULTIMEDIA

Trailer for *I remember your face*, a film about Nan Goldin

youtu.be/pOVWTQnk_do



Practical exercise

Engage in an autoethnographic exercise in whatever form you wish. Consider how you might want to document your own experience, and whether this documentation becomes part of the work, or whether the work is something else entirely.

In doing this exercise, reflect on:

- What happened when doing this exercise? What went well, what didn't go well?
- What new insights into your research interests did you or might you gain from using auto-ethnography?
- What did you find were the limitations of the method?

Share your reflections on this process with the class the following week, and if you are comfortable in doing so, some of the documentations you made.

Summary of a lecture/group discussion



David Sudnow (1978) *Ways of the Hand*

Autoethnographic reflexivity has long been central to the ethnographic enterprise, and it is now increasingly acceptable for social scientists from a range of disciplines to draw upon their own experience in their research. This may come as a surprise to artists and musicians whom are constantly drawing upon their own sensorial engagements with their materials and using their bodies as an instrument of research. It is helpful however to examine the approaches that social scientists take to autoethnography, and to engage theoretically with this research practice, in order to deepen an understanding of how such methods are in correspondence with artistic research practices.

Many social scientists of the body have drawn upon their own practical engagements to forward important theoretical insights about embodiment - Tim Ingold, Richard Sennett, Michael Polanyi, Pierre Bourdieu all draw upon their own experiences of playing a musical instrument for example to think about the minutiae of bodily practices. This week we will consider how the

social scientist documents an autoethnographic account in relation to learning jazz improvisation, through reading and discussing sociologist David Sudnow's classic 1970s text *Ways of the Hand*. In this book Sudnow examines in exquisite ethnographic detail the process of learning to improvise on the piano. We will explore how the method of autoethnography translates into artistic research practices. What are the connections and disjunctures between artistic and social scientific autoethnographic practices? What do we attend to when we use our bodies as a research tool, and what do we learn from this?

Recommended reading for the session

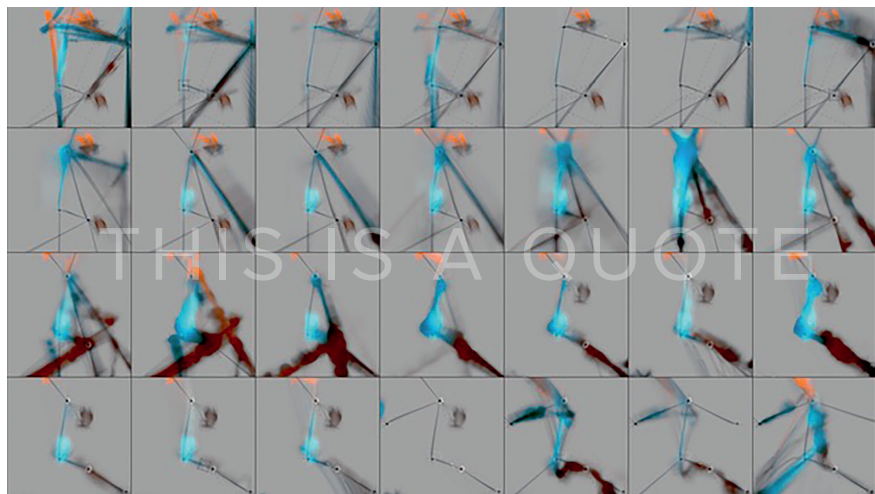
Sudnow, D. (2001 [originally 1978]) *Ways of the Hand*. Boston: MIT Press.

Literature which could be used by the teacher in preparing the session

Ellis, C. & Bochner, A. (2000). Autoethnography, personal narrative, reflexivity. Researcher as subject. In N. K. Denzin & Y. S. Lincoln, (Eds.) *The Handbook of Qualitative Research* (pp. 733-768). Thousand Oaks, CA: Sage.

O'Connor, E. (2007) Embodied knowledge in glass-blowing: the experience of meaning and the struggle towards proficiency. *Sociological Review*: 127-141.

Harris, A. (2011) In a moment of mismatch: Overseas doctors' adjustments in new hospital environments. *Sociology of Health and Illness* 33 (2): 308-320.



Virtual dancer, Random Dance, Wayne MacGregor

Dancing and dance notation

How to trace dance and the choreographic process? How do dancers and choreographers think through notation and other ways of recording their creative thinking and experiments? The British choreographer Wayne McGregor is fascinated by these very questions. In order to help answer them he has collaborated with a range of researchers from anthropologists, to cognitive scientists to computer modellers, to investigate creativity in dance, specifically the mapping of choreography and the ways in which technologies can be engaged with in the process.

McGregor is interested in thinking with the methodologies of others. For example, through working with cognitive scientists he has developed concept-mapping techniques, which he describes as a methodology or filter to understand creativity further. This way of mapping is intended to help unpack different influences to the artistic process in ways which extend beyond post-hoc analysis of notes.

These technological experiments help to expand what it means to think with the body and how to observe this. McGregor also experiments with the ways in which technologies interrupt and intervene in creativity, such as through his work on a virtual dancer in the studio or on stage. This digital object, still in emergence, is designed to be interactive provocation in the studio.

What does it mean to use the methods of others, such as cognitive scientists, when mapping creative processes? How do purposes of notation differ across fields? What can be mapped, and what is difficult to map? Is mapping the right word to use or does this imply some kind of birds-eye view, point-to-point which fails to grasp artistic practices? What may be alternative forms of dance notation? How do different technologies interact with and become involved in practices of notation?

MULTIMEDIA

Wayne McGregor,
Thinking with the Body
project (TED Talk)
youtu.be/KPPxXeolzRY



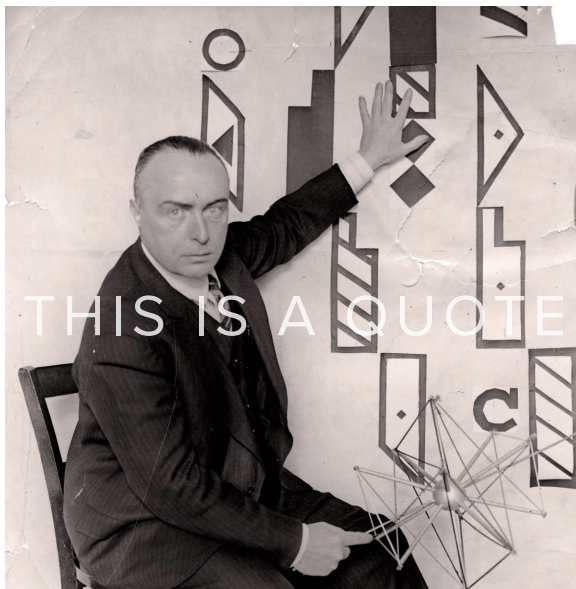
Practical exercise

Watch a video of a talk or presentation, or a monologue or play, or scene from a TV show (for example, Wayne McGregor's TED talk), anything that you can watch and re-watch over again, and on a topic that interests you. You will watch it three times altogether. Notate in words the action, with particular attention to bodily movements – if you know shorthand use it! The second time, notate through drawing the gestures and movements. The third time you watch it, evoke the choreography of the scene in whatever way you want. We will discuss your three forms of notation in the next session.

In doing this exercise, reflect on:

- What happened when doing this exercise? What went well, what didn't go well?
- What new insights into your research interests did you or might you gain from trying to notate movement?
- What did you find were the limitations of the method?

Summary of a lecture/group discussion



Dancer and choreographer Rudolf Laban demonstrating Labanotation

Tracing movements such as dancing is slippery. Anthropologists have long been fascinated by the challenge of the dancing body. Since the late 19th century anthropologists have recorded details in their notebooks ritual performances with feathers and beads and paint. The anthropologist Brenda Farnell argues that these were largely static images of dance; that the feathers rarely fluttered, the beads did not sway, the paints did not blur. Where was the movement? And how to notate this? Methods for articulating dance used in social science and dance research offer useful insights

for thinking about artistic research practices in terms of articulating movement, flux and sensory experience. Dance notation can also be seen to be an artistic practice in itself, destabilising habitual modes for registering movement by forcing the social scientists' attention to new details. Methods for drawing movement used by the dancer and choreographer Rudolf Laban for example are fascinating attempts at catching the ineffable in mid-flight. Ethnographer Natasha Myers devised her own method of notation in sketchbooks during her anthropological research on the body movements of scientists. Dancers also make sketches as they rehearse and learn a new piece. This week we will examine these sources, and consider what it means to notate and articulate a moving body.

Recommended reading for the session

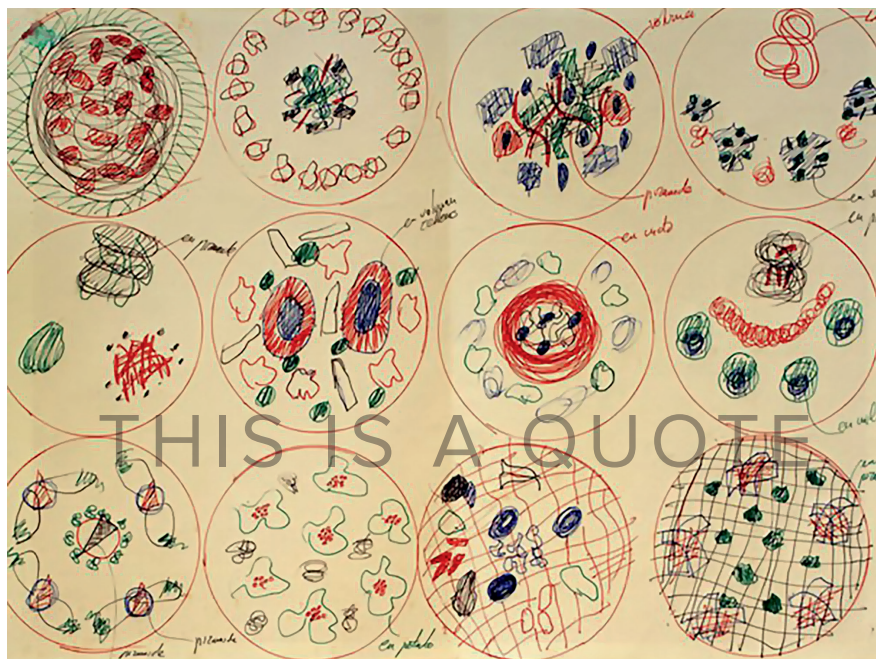
Farnell, Brenda (1994) Ethno-graphics and the moving body. *Man* 29 (4): 929-974.

Literature which could be used by the teacher in preparing the session

Farnell, B (2012) *Dynamic Embodiment for Social Theory: "I Move Therefore I Am."* London and New York: Routledge (See Chapter 4 on Labonation) .

Myers N. & Dumit J. (2011) Haptic creativity and the mid-embodiments of experimental life. In: Maschia-Lees FE, editor. *A Companion to the Anthropology of the Body and Embodiment*. [complete reference].

Natasha Myers' "A Dance A Day"
blog: adanceaday.wordpress.com



Ferran Adrià, *Plating Diagram*. Ink on paper, 11x17 inches, elBullifoundation

Drawing and lines

In 2011 the acclaimed chef Ferran Adrià closed down his three star award winning restaurant elBulli in the idyllic Catalan countryside. For over 25 years he had been spearheading a gastronomic enterprise founded on the principles of innovation, shock, surprise and molecular science. What would the star chef turn to next – cookbooks? Cooking shows? No, Adrià would now concentrate his energies on understanding the driving force behind his culinary success: creativity.

For Adrià, drawing was fundamental to his task, working as both a philosophical tool used to organise and convey knowledge, meaning and signification, and a physical object that synthesised his ideas in the kitchen. To think more about the role of drawing in his work, as well as his deconstructivist approach to cooking, Adrià spoke to people from industrial design, graphic design, chemistry, physics, architecture, painting, photography, philosophy, sculpting and music.

For years, since the opening of the restaurant, he had been keeping hundreds of notebooks with concepts, ideas, collaged photographs, loose sketches for new dishes, along with lists, drawings of tables and cooking methods. These drawings take on many different forms and purposes. In the kitchen, they were a form of documentation, which then became an archive. Now the drawings are part of Ferran Adrià's research practices into creativity. They also form the product, the Adrià branding, published in books.

Finally, the drawings have become circulating artworks, exhibited in art galleries and museums such as Marres in Maastricht, early in 2016. This is not the first time that Adrià has “exhibited” his work. He was also asked to be part of documenta. The invitation sparked controversy from those who considered haute cuisine as something very different from art.

The drawings and Adria’s culinary approach lead to many interesting questions:

How can you document the multisensory of a dish through drawing? How do the drawings travel in ways in which the dishes do not? What purposes do the drawings serve? How are the drawings artistically different from the dishes or cooking techniques themselves? Or are they? What does a drawing do differently than other forms of documentation, such as a photograph? What does it mean to archive a creative process?

MULTIMEDIA

Trailer for *Documenting Documenta*

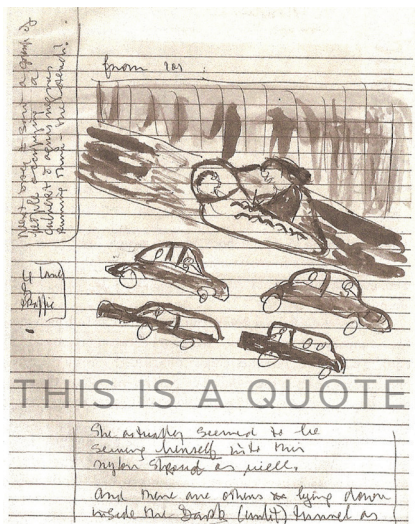
youtu.be/L9uByt57Cz4



Practical exercise

Look over your old sketchbooks or any drawings you've made, whether on scrap paper or in diaries or in the computer. If you don't make sketches or drawings, why not? What kind of archive do these drawings make when put together? How do these drawings document your own creative process? How might you draw differently if your drawings were to be: Exhibited in a gallery? Used as research evidence? Used as a template for others to copy?

Summary of a lecture/group discussion



Michael Tuassig
(2011) *I Swear I
Saw This*

Ethnographers often make drawings in their notebooks but have only more recently been considered methodologically, or as ways of understanding more about the object of study. Drawing allows an improvisatory form of engagement in the field, which involves the researcher in embodied notation, making interpretations that attend to different rhythms of the environment than may be picked up by written words or sound recordings. Taussig writes that “photography is a taking, the drawing a making”. He goes on to reference John Berger, when he writes “photography stops time, while a drawing encompasses it” (p21). For Berger, what is important about drawing is the process of looking, as Taussig writes, “a line drawn is important not for what it records

so much as what it leads you on to see ... a drawing is an autobiographical record of one's discovery of an event, seen, remembered, or imagined ... the person drawing becomes what they are drawing" (p22). We will discuss these different social science perspectives on drawing as method, before then turning to a discussion in the group on how drawing as anthropological method corresponds with artistic drawing.

Recommended reading for the session

Ingold, T (2013) *Making: Anthropology, Archaeology, Art and Architecture*. Routledge: London and New York (Chapter 9: Drawing the Line)

Literature which could be used by the teacher in preparing the session

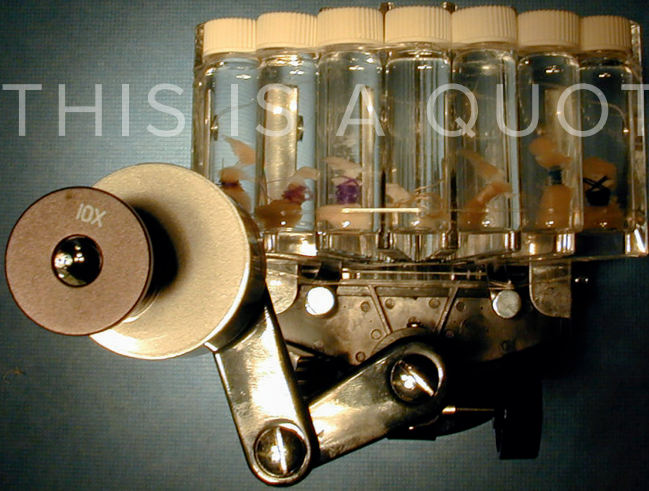
Adria, F. (2013) *Notes on Creativity*. The Drawing Centre, New York. Free access from: issuu.com/drawingcenter/docs/drawingpapers110_adria

Afonso, A. I. and M. J. Ramos (2004) "New graphics for old stories: Representation of local memories through drawings." In S. Pink, L. Kurti and A. I. Afonso (eds) *Working Images: Visual Research and Representation in Ethnography*, pp. 72-89. London: Routledge.

Ingold, T. 2010. "Drawing together: Materials, gestures, lines." In T. Otto and N. Busbandt (eds). *Experiments in Holism: Theory and Practice in Contemporary Anthropology*, pp. 299-313. Chichester: Blackwell Publishing.

Taussig, M. 2011. *I Swear I Saw This: Drawings in Fieldwork Notebooks, Namely my Own*. Chicago: University of Chicago Press.

THIS IS A QUOTE



Semi-Living Worry Dolls, *SymbioticA*

Ethnographic experimentation

For over a decade now, in a small lab located on the lush sub-tropical university grounds of the University of Western Australia's Perth campus, biological and artistic experimentation have converged through the bioart of SymbioticA. The university itself seems to emerge from the foliage, just as the wilderness is manipulated with in the SymbioticA lab. This is a place for artists to come and experiment and question such neat distinctions between nature and culture. Artists do not only observe scientists and comment upon them, but also participate in their practices too.

Oron Catts and Ionat Zurr are the artists, researchers and curators who run Symbiotica. Their interest is in exploring the philosophical and ethical considerations of new technological approaches to life, including regenerative biology and synthetic biology. The image above shows one of their bioengineered works called Semi-Living Worry Dolls, which was part of an exhibition called Visceral, a bioartistic interpretation of the Guatemalan figurines.

In another piece they grew a small steak using tissue-engineering techniques. They were invited to re-enact this experiment in a gallery in France as an installation called *Disembodied Cuisine*. They fed the steak (which was made of frogs' cells) for three months and on the last day of the show had a dinner party.

SymbioticA's work raises many ethical questions, not only about the ethical implications of tinkering with biological materials that characterises scientific practices, but also the ethical nature of artistic tinkering with living tissue as media too. Their work has not been without controversy.

How do these experiments relate to those which are taking place in Maastricht, in order to synthesise in-vitro meat hamburgers? How is the work of artists different from, and similar to, the work of scientists? Do the same ethical codes apply to scientists as to artists? What kind of knowledge is generated here? What interventions are taking place? How are these experiments recorded? What is the aim of experiment? What makes something an experiment?

MULTIMEDIA

Semi-Living Worry Dolls

youtu.be/cGhyvGJS_3U



Practical exercise

SymbioticA experiments with living tissue. Experiments can take many forms. This practical exercise is based on a social experiment, intended, like SymbioticA's work, to investigate social norms. Rather than scientific practices however, this exercise concerns the everyday, which is hard to study unless you are experimental. The experiment is based on a classic text by sociologist Harold Garfinkel which describes a way in which to study the everyday goings on and social norms we take for granted. It is outlined in the recommended reading by Mann et al (2011). This is the experiment:

"Join a decent Western family for dinner (your own, if that is where you come from; or otherwise one of a friend). Politely say "bon appétit!" and then pick up your potatoes, meatballs and green beans with your hands. What happens if you are transgressive in this utterly innocent and yet highly disruptive way?"

Take notes on this "breaching experiment". Reflect on:

- What happened when doing this exercise? What went well, what didn't go well?
- What new insights into your research interests did you or might you gain from such experiments?
- What did you find were the limitations of the method?

In class we will discuss the results of the breaching experiment and consider how this may connect with the kinds of experiments that artists also undertake to comment upon and reveal social norms.

Summary of a lecture/group discussion



Tasting fingers (Mann et al. 2011)

The “writing culture” debates of the 1980s threw many aspects of anthropological enquiry into question and called for greater experimentation in ethnography that focused on issues of representation in ethnographic writing. More recently, anthropologists have extended this to attend more closely to methodological questions and to consider what it means to “experiment” with alternate forms of ethnography. These ethnographic experiments may be tied to greater collaboration with communities, new entanglements between artists and ethnographers, as well as developments in digital and mobile methods. Researchers using these techniques continuously question what it means for ethnography to be experimental, and the methodological and relational transformations that such experiments articulate and allow.

Experiment is a word with many meanings. Science and technology scholars for example, who study the histories and sociology of scientific experimentation, show that experiments are knowledge-producing procedures. Through an assemblage of relations between instruments, methods, actors, the aim is to bring about new phenomena, to make the invisible visible. Those conducting ethnographic experiments tie into these meanings of experiment, in regards to the ways in which they organise an event to “see what happens”, to see how “reality is afforded to act” (Mann et al 2011). It is helpful to think with scientific understandings of experiment as well as ethnographic experiments, to think more deeply with what it means to make experiment in art research practices, to delve beyond connotations of the experimental with the avant garde.

Recommended reading for the session

Mann A, Mol A, Satalkar P, Savirani A, Selim N, et al. (2011) Mixing methods, tasting fingers: Notes on an ethnographic experiment. *HAU: Journal of Ethnographic Theory* 1: 221-243.

Literature which could be used by the teacher in preparing the session

Marcus G (2013) Experimental forms for the expression of norms in the ethnography of the contemporary. *HAU: Journal of Ethnographic Theory* 3: 197-217.

Islam, G (2015) Practitioners as theorists: Para-ethnography and the collaborative study of contemporary organizations. *Organizational Research Methods* 18 (2): 231-251

Basu, P and MacDonald, S (2007) *Introduction: Experiments in Exhibition, Ethnography, Art and Science*. In: MacDonald, S and Basu, P (eds.) *Exhibition Experiments. New Interventions in Art History*. Blackwell, pp. 1-24.

SymbioticA research toolkit:

www.symbiotica.uwa.edu.au/research/projects/toolkit

V_b) piano piece for David Tudor 1
(Tutto nell'orbita del pp, sempre)

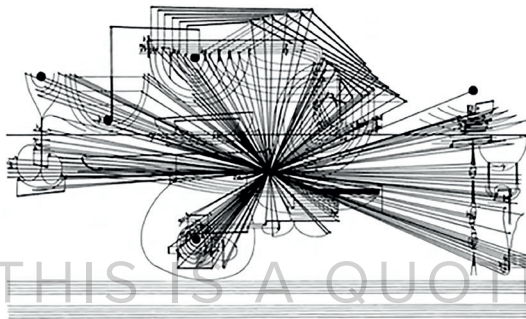
1
MS
MD
2
MS
MD
3
MS
45"
4.5.1959

From Sylvano Bussotti's *Five Piano Pieces for David Tudor*

Musical notation and sonic fieldwork

The Italian composer Sylvano Bussotti's achievements in musical composition are various and wide-ranging. He is most often discussed in regards to his experimentation with graphic notation using a distinctive calligraphy which draws on traditional notation systems in music. The stunning compositions are, amongst other things, intended to stimulate improvisation and has inspired thinkers to improvise too. The piece above for example, *Five Piano Pieces for David Tutor* is an important image in Deleuze and Guattari's *A Thousand Plateaus*. Some argue it is the most important image in the philosophical book, one of the Rhizome plateau, and a musical score for the text, guiding readers in its performance.

Other composers have also experimented with musical notation, such as John Cage and artists, such as Marco Fusinato (see below, Fusinato's *Mass Black Implosion*).



THIS IS A QUOTE

Marco Fusinato takes the scores of avant-garde composers and draws lines from each original note to a chosen point, designated arbitrarily. The drawings are then propositions for new noise compositions.

What happens to sound and music in these compositions? What is being notated? What is being amplified or distorted? What does this form of notation allow? How is convention and tradition played with here to create something new?

MULTIMEDIA

Per flauto dolce,
Sylvano Bussotti
youtu.be/Vs35G1nNgSw



Practical exercise

Take a fieldtrip to a sonically rich location: a forest, a beach, the middle of the city, a hospital cafeteria, wherever you find a rich set of sounds to try and document. Make a musical score of your sonic environment.

In doing this exercise, reflect on:

- What happened when doing this exercise? What went well, what didn't go well?
- What new insights into your research interests did you or might you gain from the exercise? What were the limitations of the exercise?

Summary of a lecture/group discussion

I stand on the shore at high tide. The swarm of waves rises higher and higher; every wave shouts out its own motif:



THIS IS A QUOTE

This one bubbles:



That one yells:



Image from Tim Ingold's (2000) *The Perception of the Environment*, taken from an essay by the composer, Leos Janáček

Those who research sound face a difficult problem – how to remember what they have just heard, how to examine the sounds they are interested in, how to communicate their findings to others. This is not only a problem for researchers working with sounds but also professionals too – how does a bird enthusiast record bird sounds, or a doctor record a lung sound and how to find ways to teach and share this with others? While there are many kinds of solutions found to this problem, notation is the one that is of interest here.

This week we will discuss the documentation of sound in research, by engaging in dialogue with different bodies of work, from musical notation in its traditional sense, to artistic and avant-garde experimentations with graphic musical composition, as well as a field of study that could be best described as sonic ethnography. Studying musical and sound notation is a way to examine the recording of listening practices and the ways tacit knowledge is described and distributed.

We will explore the different ways in which people record sounds, taking examples such as the composer Janáček (as discussed by Tim Ingold) who notated the sounds of waves he heard at the shore of the Dutch port of Flushing in 1926. Ingold writes how these are not mere mechanical records of sound but rather they are ways of documenting his attentive perception through movement. We will also examine sonic ethnographies, including the work of anthropologist Steven Feld, who, in his seminal study of sound and listening amongst the Kaluli people of the Bosavi forests in Papua New Guinea, formed an influential body of work on acoustemologies, or acousting knowing. He was interested in what it meant to be an ethnographic listener. These writers are grappling with how to record, document, and tinker with notating music and sound. This is what we will explore and grapple with further this week.

Recommended reading for the session

Feld, S. and D. Bernneis (2004) Doing anthropology in sound, *American Ethnologist* 31 (4): 461-74.

Literature which could be used by the teacher in preparing the session

Bogue, R. (2014) Scoring the rhizome: Bussotti's musical diagram, *Deleuze Studies* 8 (4): 470-490

Bruyninckx, J. (2013) *Sound Science: Recording and Listening in the Biology of Bird Song, 1880-1980*. Unpublished PhD dissertation, Maastricht University (especially chapter 2)

Harris, A. and van Drie, M. (forthcoming, 2015) Sharing sound: Teaching, learning and researching sonic skills. *Sound Studies: An Interdisciplinary Journal* 1 (1): in press.

Helmreich, S. (2007) An anthropologist underwater: Immersive soundscapes, submarine cyborgs, and transductive ethnography. *American Ethnologist* 34 (4): 621-641



Bill Viola, *Science of the Heart*, 1983, video/sound installation, Collection edition 1, Collection of the Frankel Family, Edition 2, Milwaukee Art Museum

Participant observation and field-notation

Bill Viola has immersed himself a number of different settings in order to research his video art. He spent three weeks with a herd of bison and then became an artist in residence at the San Diego Zoo to learn about animal consciousness. He studied emotional stages in Medieval and Renaissance art at the Getty Research Institute. And in 1983 he became an artist-in-residence at Memorial Medical Center in Long Beach, New York. Let us focus on the last example, where he explored his interests in medical imaging technologies and produced the installation *Science of the Heart*.

Science of the Heart. Upon entering the installation, the viewer encounters the projected image of an erratically beating heart exposed by retractors during a cardio-thoracic surgical procedure. Beneath the video image is a single brass bed dressed in red linen and bathed in red light. Everything else is engulfed in blackness. The deafening beat of the heart fills the installation space, quickening to a crescendo until a point when it seems that it might burst, then slows to a stop, the video loop endlessly repeating the cycle.

By placing the video footage of the exposed heart above a single bed, Viola creates a hospital surgical environment; the audio filling the installation heightening the surgical reference with its diseased tachycardic/bradycardic beats. Surgical theatres are also a common site for anthropologists to spend time in, to learn not only about the rituals of medicine but also the ways in which technologies are implicated in medical care. The absent body, reduced to a disembodied video image offers a very similar depiction, as many anthropologists who work in hospitals also do, of the fragmentation of bodies in contemporary hospitals.

How does Viola's work compare to writing an ethnography of surgical practices? How does this work offer a different or similar kind of intervention, than a monograph? How are the practices of being an artist-in-residence similar to those of being a participant observer? How does an artist in residence not only participate in the settings in which they are located, but also document these experiences?

MULTIMEDIA

*Open heart surgery observed
through Google Glasses*
youtu.be/SCIVEmGLavo



Practical exercise

Become an artist-in-residence/participant observer in some kind of institution for half an hour, half a day, whatever time you have available. Choose “a place” you are unfamiliar with, where something interesting is happening that you want to know more about. It could be a library, a hospital, a museum.

Take notes, however you like.

Afterwards reflect on:

- How is being an artist in residence/participant observer different from being a casual visitor?
- How did you engage with others in this setting?
- What affect did your notetaking have on others?
- How did you take notes?
- What did you focus on in making your observations?
- How might you evoke your fieldsite in a piece of work?

Summary of a lecture/group discussion



Margaret Mead and Gregory Bateson making notes

Participant observation is considered by many as the method of fieldwork developed by anthropologists to learn from those they study. It has a long history, from the discipline's origins in the first half of the twentieth century, used by early anthropologists such as Bronislaw Malinowski and his students Margaret Mead and Gregory Bateson. Later the method was adopted by other disciplines such as sociology, human geography and science and technology studies. Participant observation means engaging in the practices of those studied, and noting these either during or afterwards. One of the archetypal images of an anthropologist at work is their engagement in note-taking. Fieldnotes may comprise of scrap notes on paper, journal and diary entries, letters, hurried notebook scribbles or neatly typed up accounts. A lecture

exploring these topics will be followed by a discussion in the group on how this correlates with artist in residencies and other participatory practices of artists.

Recommended reading for the session

Foster, H (1995) The artist as ethnographer? In: Marcus G, Myers F, editors. *The Traffic in Culture: Refiguring Art and Anthropology*. Berkeley: University of California Press.

Literature which could be used by the teacher in preparing the session

Spradley, J (1980) *Participant Observation*. Orlando: Harcourt Brace Jovanovich College Publishers. (particularly "Making an ethnographic record" chapter)

Clifford, J (1990) Notes on field(notes). In Sanjek, R (ed.) *Fieldnotes: The Makings of Anthropology*, pp47-70. Ithaca, New York: Cornell University Press.

Harris, A (2008) The artist as surgical ethnographer: participant observers outside the social sciences. *Health: An Interdisciplinary Journal for the Social Study of Health, Illness and Medicine* 14: 501-514.



THIS IS A QUOTE



Venetian Suite by Sophie Calle

Photographs

In the late 1970s, Sophie Calle returned to Paris from years of travelling and didn't yet know how to inhabit her old city, so spent her days following people to see what they did. One January day she follows a man in the street but loses track of him. That very evening at a party she meets him again. He goes to Venice. She follows. The act forms the beginning of her piece *Venetian Suite*.

Wearing a wig she follows him around Venice, tracking him down with a camera and making a photographic and written report of her day. Sometimes she comes very close to him, giving her shivers. The year later, again in Venice, Sophie Calle becomes a hotel chambermaid for a week. She keeps a record of what she finds in the hotel rooms. The work becomes *The Hotel*.

During her week as a chambermaid, Calle goes through the personal belongings of the guests, rummaging through suitcases, spraying their perfumes, eats their food and uses their make-up. She reads their diaries, letters, postcards. She takes photographs of what she finds.

As far as we know the hotel guests don't find out about Calle's covert fieldwork. But the man followed in Venice did, and he was angry and asked Calle to stop publishing about him, which she did.

Calle's work has many similarities to ethnographic research, as she becomes participant observer of this man's life and the lives of the hotel guests. These two projects document a process of observation and data gathering, using strategies of surveillance, reportage and documentation, presented through photographs, lists, diaries and other text. They are also very controversial pieces of work.

What problems do they raise and throw up? What is the difference between observing and stalking? What are the ethical questions tied up in this work? What kind of issues of privacy and confidentiality are at play in ethnographic artistic projects? Where is the line drawn? Who do artists have to answer to?

MULTIMEDIA

Some of BBC Four's *Art Safari*
youtu.be/IYF_FnxJ-h8



Practical exercise

Have you made photos of your work to document it? Do you blog or belong to a photosharing site? Bring in any links or physical photos that you are willing to display and share with others. We will then use these as a basis for our discussion.

Summary of a lecture/group discussion



Robert Desjarlais' ethnographic photos,
see: www.robertdesjarlais.net/seared-with-reality.html

There is a long tradition of visual anthropology before it was labelled as such. As soon as anthropologists went "into the field" they brought with them cameras. Malinowski did so on a field trip to the Trobriand Islands, taking pictures in Sri Lanka on the way. Unfortunately none of those images survive. While Malinowski was interested in a scientific recording of this field site, later visual anthropologists recognised the contingent nature of photography, and did not only use it as a tool for objective truth. Rather photography was used as a way to engage with collaborators, to find different voices in sites, to make records of their observations for different purposes. An interest in the visual aspects of ethnography has gained increasing attention. More recently, alongside other multimedia experiments, anthropologists have responded to long debated issues of

representation and the limitations of description by considering how to make images of their fieldsites through photography and other means (poetry, sounds...). These anthropologists suggest that photography may offer a radically different way of arriving at ethnographic insights, described as an “imagistic” way of knowing. What forms this might take is an open question ... Artists and anthropologists work ever more closely together to address these fascinating issues.

The first half of the lecture will focus on photographic practices of documentation in anthropology and how they have evolved, while the second part of the discussion will be considering the ways in which artistic and anthropological practices interrelate, and the process of image making. How does the anthropological turn away from photography as a form of documentary of an ethnographic situation relate to artists such as Calle who use photographic documentary as a form of ethnography?

Recommended reading for the session

Strathern, M. (2013) Learning to See in Melanesia: Lectures Given in the Department of Social Anthropology, Cambridge University, 1993-2008. HUA Masterclass Series edited by Giovanni da Col and Sean Dowdy. [see first lecture, Feathers and Shells: Learning to See]. Accessible for free from: www.haujournal.org/index.php/masterclass/article/view/319

**Literature which could be used by the teacher
in preparing the session**

Romero, A. (2015) Image as method: Conversations in anthropology through the image. Somatosphere, August 14. Available at: somatosphere.net/2015/08/image-as-method-conversations-on-anthropology-through-the-image.html

Rose, G. (2012) *Visual Methods: An Introduction to Researching with Visual Methods*. SAGE: London.

Gray, C., & Malins, J. (2004). *Visualizing Research: A Guide to the Research Process in Art and Design*. Aldershot, Hants, England; Burlington, VT: Ashgate.



The Berlin Philharmonic Orchestra directed by Alfred Hertz, in the Berlin studio of Deutsche Grammophon, recording excerpts from Wagner's Parsifal, September, 1913



The Royal College of Music Chamber Orchestra with Robin O'Neill, image by Aleks Kolkowski.

Re-enactment as method

Re-enactment is commonly used to describe a historical recreation of events. They are becoming increasingly common and popular, with a fascination that stems from the opportunity to gain a different entry into history through re-experiencing it. This year for example marked the 200-year anniversary of the Battle of Waterloo in Belgium. Thousands of re-enactors gathered together, wearing hand-stitched outfits with hand-dyed buttons and self-knitted hats, sleeping in tents and eating vintage meals.

Artists have also engaged with re-enactments. For example, in the late 1990s, Jeremy Deller applied for a grant to re-enact The Battle of Orgreave, a violent clash between miners and police in the 1980s. He had witnessed the confrontation on TV, seeing striking miners being chased up a hill and through a village. To his surprise he received the grant. He wasn't sure how he was going to pull it off. It took two years of research before he was able to stage the re-enactment with eight-hundred re-enactors and two-hundred former miners and police who had been in the original conflict. Veterans fought alongside actors.

This was not a historical re-enactment of events long passed, but a restaging of something which still lived in the memories of British people. The artist and historian

Aleks Kolkowski is also interested in re-enactment as a restaging rather than an attempt at authentic replication of past events, although he travels much further back for his inspiration.

In 2014, through his role at the Science Museum, he collaborated with the Royal College of Music to re-enact a historical orchestral recording from 1913, with musicians, researchers and sound engineers. Their interest was in re-enacting a wax disc sound recording event that was an early attempt to capture sounds of an orchestra at one time, in order to learn more about the musicians' experiences of acoustic recording in the past. Kolkowski and his group consulted archival sources, historical apparatus and photographs to research the past event, and also used wax discs and other techniques of the period in their performance. The event was documented through participant observation, interviews, comparative analysis of digital and acoustic, past and experimental sound recordings.

Rather than attempting accurate representation, as historians and amateur-historians often try to do in their re-enactments, artists question these events in their re-enactments and offer an alternative sensory and material experience to the new witnesses. Deller's and Kolkowski's work for example also speaks to the mediation of past events, and the role of technologies in how they linger.

What is going on that is of interest to you in these artistic re-enactment? What research would be important for the staging? How are they different from historical

re-enactments? How are they similar? What questions do these works raise about the events that took place? What are the limits of re-enactment as method, what are its possibilities? How to document artistic re-enactments?

MULTIMEDIA

Beethoven's *Fifth Symphony – Allegro (side one)*, Robin O'Neill and the RCM Chamber Orchestra on a moulded resin 78rpm 10" disc, Aleks Kolkowski
[soundcloud.com/smg-journal/
ex-2a-rcm-b5-mov1-s1-resin](https://soundcloud.com/smg-journal/ex-2a-rcm-b5-mov1-s1-resin)

Practical exercise

Find a historical text of some kind which relates to your research and which describes a practice. It might be an old recipe book for example. Imagine how you might perform a re-enactment. If it is possible, have a try. If it is not feasible, document how you would plot this re-enactment, what spaces, materials, people and other things you would need.

In doing this exercise, reflect on:

- What happened when doing this exercise? What went well, what didn't go well?
- What new insights into your research interests did you or might you gain from re-enactment methods?
- What did you find were the limitations of the method?

Summary of a lecture/group discussion



Making fake coral according to historical instructions, Making and knowing project, Columbia University

Once the mainstay of hobby medievalists and amateur war historians, re-enactment is becoming increasingly popular as a research method in fields of immunology, sound studies and media/cultural studies to name a few. Ethnographic archaeologists have also often used re-enactment as a way to understand artifacts. It is however the historians who are most energetically experimenting with re-enactment methods more and more.

While re-enactment was long considered a marginal cultural phenomenon and ignored by academic historians, the past five years have reversed this trend. Some see the trend in re-enactments as an indicator of history's recent affective turn. There are those who argue, such as historian of science, Peter Heering (2008:352) that understanding past practice is enshrouded in certain

failure due to the fact that different representations of a perceptual experience cannot capture the original lived one.

Historian Pamela Smith argues otherwise. At Columbia University in New York, has developed a laboratory in order to reconstruct the practices of a 16th century anonymous craftsman, including drawing-instruction, pigment-making, metal-colouring, gem production, tree-grafting, taxidermy and papier mache. The findings of this Making and Knowing project will be used to understand and annotate a digital edition of the original manuscript. The historian of art Sven Dupre will begin a new project in Utrecht this year re-enacting recipes in order to learn about the transmission of technique in the arts. These projects meet challenges in regards to translation, authenticity, experimentation, observation, documentation, mediated and sensory knowledge. They raise questions about how to document re-enactments, with what methods. This week we will explore the different ways in which people are experimenting with re-enactment in artistic and academic domains.

Recommended reading for the session

Kolkowski, A., D. Miller and A. Blier-Carruthers (2015) The art and science of acoustic recording: Re-enacting Arthur Nikisch and the Berlin Philharmonic Orchestra's landmark 1913 recording of Beethoven's Fifth Symphony. *Science Museum Communications* 3, available: journal.sciencemuseum.ac.uk/browse/issue-03/the-art-and-science-of-acoustic-recording

**Literature which could be used by the teacher
in preparing the session**

Fickers, A. and van den Oever, A. (2013) Experimental media archaeology: A plea for new directions. In: A. van den Oever (ed). *Techne/Technology: Researching Cinema and Media Technologies, Their Development, Use and Impact*. Amsterdam: Amsterdam University Press, 272-278

Robinson E (2010) Touching the void: Affective history and the impossible. *Rethinking History* 14: 503-520.

Heering, P. 2008. "The enlightened microscope: Re-enactment and analysis of projections with eighteenth-century solar microscopes." *The British Journal for the History of Science* 41(3): 345-367.

The Making and Knowing Project:
www.makingandknowing.org



Electrical walks, Christina Kubisch

Walking

Walking as an artistic practice has a long history, particularly amongst the landscape painters for example. In the 1960s, two British artists, Richard Long and Hamis Fulton, made works they defined as artworks, such as Long's *A Six Day Walk Over All Roads, Lanes and Double Tracks Inside A Six Mile Wide Circle Centred on the Giant of Cerne Abbas*. Artists have continued the tradition ever since, with more and more walking artists and conferences and other events that have examined walking as a mode of art practice.

A Berlin artist Christina Kubisch could be considered an artist who uses walking methodologies. An important sound artist, Kubisch started a series of *Electrical Walks* in 2003. Through custom-built headphones which transduce electromagnetic fields into audio signals, the listener is able to hear amplified ambient sounds in public spaces. Kubisch creates a map of the hot spots where above ground and underground audio signals are especially strong or interesting, in order to guide the viewer.

Hot spots include bank tellers or other places where money is exchanged, antennae and trams, washing machines and overhead wires. Security systems make interesting noises, while others aren't even turned on! The walking tours make audible the invisible infrastructure of a city in surprising ways.

How do you document a walk? What does walking do differently for thinking, than sitting? How might walking be used in your research? How is walking a method? What does it do differently than other methods?

MULTIMEDIA

Electrical Walks

youtu.be/5tCphr8pbFk



Practical exercise

Take a walk. By yourself. How will you record your observations? How might you make an impression of the walk?

In doing this exercise, reflect on:

- What happened when doing this exercise? What went well, what didn't go well?
- What new insights into your research interests did you or might you gain from walking as method?
- What did you find were the limitations of the method?

Share your reflections with the others while we all go on a walk together, at the start of the next session.

Summary of a lecture/group discussion



South West coastal path, Anna Harris

Walking is a research method used by both ethnographers and artists, in different ways, with different purposes, although generally as a way of engaging in an embodied way with the world they study. This week we will read literature that continually tacks back and forth across ethnographic and artistic research practices that entail walking. We will think about walking as method as solitary and communal. The geographer John Wylie walks the beautiful South West Coastal Path in England, by himself, in order to explore a phenomenological engagement with landscape (could also be considered a form of autoethnography).

Anthropologists also walk with others to learn more about the places they inhabit, and their bodily connections to these places, creating an understanding of these places by following the paths and routes that people make through them. Sound studies scholars undertake sound walks, to actively participate in the soundscapes they study, a method also used by sound artists. Walking as a method presupposes that being in motion is different to being stationary, in terms of the kind of questions it prompts and the kinds of knowledge it engenders. This week we will ponder in what ways putting one foot in front of another, through flaner^{ie}, hiking, strolling, wayfaring, rambling, getting lost, pounding pavements or marching forward be helpful as a creative thinking tool.

Recommended reading for the session

Wylie, J. (2005) A single day's walking: narrating self and landscape on the South West Coast Path, *Transactions of the Institute of British Geographers*, 30 (2): 234-247.

Literature which could be used by the teacher in preparing the session

Lucas, R (2008) "Taking a line for a walk: walking as an aesthetic practice" In: *Ways of Walking - Ethnography and Practice on Foot. Anthropological Studies of Creativity and Perception*. Ashgate, London.

Pink, S., Hubbard, P., O'Neill, M. and Radley, A. (2010) Walking across disciplines: From ethnography to arts practice. *Visual Studies* 25 (1): 1-7 (and others in this special issue).

Drever, J. (2009). "Soundwalking: Aural excursions into the everyday," in *The Ashgate Research Companion to Experimental Music*, edited by J. Saunders, 163-192. Aldershot: Ashgate.

De Leon, J. and J. Cohen, "Object and walking probes in ethnographic interviewing," *Field Methods* 17 (2005): 200-204.

Butler, T. (2006) A walk of art: The potential of the sound walk as practice in cultural geography, *Social & Cultural Geography* 7: 889-908.

Cox, C. and C. Kubisch (2006) Invisible cities: An interview with Christina Kubisch. *Cabinet* 21 (Spring). Accessed from: cabinetmagazine.org/issues/21/cox.php



Further readings and sources of inspiration

Calzadilla F and G. Marcus (2006) Artists in the field: between art and anthropology. In: Schneider A, Wright C, editors. *Contemporary Art and Anthropology*. Oxford: Berg.

Carter, P. (2005) *Material Thinking*. Melbourne University Publishing: Melbourne.

Hallam, E. and Ingold, T (eds) (2007) *Creativity and Cultural Improvisation*. New York: Berg

Hesse-Biber, S. N. & Leavy, P. (2008) *Handbook of Emergent Methods*. New York: Guilford Press.

Ingold, T. (2013) *Making: Anthropology, Archaeology, Art and Architecture*. Routledge: London and New York

Coles, A. (ed) (2001) *Site-Specificity in Art: The Ethnographic Turn*. London: Black Dog Publishing.

Kwon, M. (2004). *One Place After Another: Site-Specific Art and Locational Identity*. Boston: MIT Press.

Leavy, P. (2008). *Method Meets Art: Arts-Based Research Practice*. New York: Guilford Press.

Macleod, K. & Holdridge, L. (2005) *Thinking Through Art: Reflections on Art as Research*. London: Routledge.

Schneider, A., and C. Wright (eds) (2010). *Between Art and Anthropology: Contemporary Ethnographic Practice*. Oxford: Berg.



Nick Cave's handwritten dictionary of words, 1984.
Nick Cave Collection, the Arts Centre, Melbourne.

Observing and documenting

A short course exploring the intersections between
artistic research and ethnographic methodologies

Anna Harris, 2016

Zuyd Hogeschool Maastricht

For internal and private use only - not for distribution.

Design: Wies Hermans (Fuut)

