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A Voyage in and out of Arts-based Business Education

Der Bildungsroman — ein Aktualisierungsversuch

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Maxim

A Voyage in and out of Arts-based Business Education:

Der Bildungsroman — ein Aktualisierungsversuch

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Abstract

This thesis sets out to examine the 'lived out' (but largely hidden) challenges for lecturers undertaking arts-based approaches (ABA) in business education, based on my own experience of introducing ABA as a management lecturer. It explores the 'real' and 'virtual' realities of being an artist / management lecturer struggling within the complex context of a business school environment. 'Reliving' my experience through artistic practice, I apply arts-based research (ABR) to create a representation in the form of autobiographic fiction writing, or more specifically a Bildungsroman, the novel of education or formation, titled 'Maxim'. Over and above my primary intention to explore the challenges for lecturers in adopting arts-based business education (ABBE) (Objective 1), the thesis critically considers how ABR can be undertaken to help identify, explain and share a feeling for these challenges (Objective 2). Particular attention is given to how the Bildungsroman is employed as a specific and appropriate method for achieving these aims. In response to the thesis's first objective, I demonstrate how ABA, which often sit uncomfortably within traditionally oriented business education practices, can cause challenges at intellectual, institutional and, in particular, personal levels. The thesis highlights the difficulties in, and resistance to, codifying the rationale and benefits of ABA in terms that are, in effect, obligatory in a business education context. In response to the second objective, the thesis demonstrates how the potential strengths of ABR, including the Bildungsroman, can help identify, explain and share a feeling for such challenges through painting an intellectual and emotional landscape that exposes the otherwise hidden reality of working in a business education context. The Bildungsroman form allows images to develop that affect (through sensual meaning) and effect (through engagement). As an emerging artwork, the thesis communicates not only 'what is', but also what might become through undertaking artistic practice. It indicates a progression towards a 'becoming' present in the form of a textual métissage suggesting the possibility of valuable new spaces for inquiry in ABBE through ABR.

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Foreword

Context

This thesis aims to explore how a personal experience of arts-based business education (ABBE) affected a lecturer in management. It is my own journey in and out of business education that is the catalyst for what appears in the thesis. Growing up as an actress, dancer and musician, and having a career in the performing arts, I was later headhunted to introduce arts-based approaches (ABA) to business students. Having been given the title 'lecturer in management', I developed under- and postgraduate modules including *Psychology and Dramatic Arts*, *Visual Arts and Society*, *The Artistry of Leadership* and *Aesthetic Enterprise*. I introduced business students to scriptwriting, acting and directing, organized plays, conducted film and editing workshops and, with the support of a variety of individuals and organizations from the creative industries, arranged short film competitions, music concerts and fashion shows. All these aspects are represented in an analytical history that is developed in this thesis.

Only recently has ABA become increasingly acknowledged as having a legitimate role to play in business education (Adler 2006; Darsø 2008; Taylor and Ladkin 2009; Nissley 2010; Springborg 2012; Sutherland 2012; Meisiek and Barry 2014a). This also coincides with my starting to question its place, as well as my own role/position as lecturer in management. Being an artist turned management lecturer,¹ I crossed borders (disciplinary), stepped outside conventions (academic) and, over the years, became progressively inhibited in adjusting arts-based 'ideals' to the realities of a business school. Being an artist and a management lecturer created a variety of 'lived out' challenges experienced at a methodological, institutional but, primarily, personal level around understanding how ABA fitted into the business education programmes of a business school striving for university status. The 'languages' and processes became increasingly prescriptive and constraining, eventually eroding my desire to introduce ABA.

Objectives

Drawing out the 'lived out' challenges of arts-based business education (ABBE), the thesis, 'Maxim', seeks to make visible what is otherwise largely hidden, including the uncertainties surrounding the lecturer in management her/himself. Thus, the boundaries of the thesis are set by these specific challenges based on my own 'lived out' experience. In addition, this experience is constrained by the inevitable limits of memory's recall of these challenges (see page 10).

Emphasizing the 'lived out' nature of my experience, the 'lived out' refers to the dynamic state of artistic and educational practice, of being an artist and lecturer in management introducing ABA

¹ The terms 'lecturer in management' and 'management lecturer' are used interchangeably.

as a 'living practice'² where the multiple identities are perceived as 'simultaneously and alongside one another' (Irwin and Springgay 2008b/xxviii; Leavy 2013/8). This displays a 'dynamic' position of the 'in-between' (metaxis),³ a 'hybridity that synthesizes heterodox components' as Jagodzinski and Wallin (2013/98) note.⁴ The 'lived out' also illustrates the 'borderline between art and academia' and 'art and other life domains', as Borgdorff (2012/206) states, where a 'presumed stability' (personal/methodological/institutional) 'is relinquished in favour of an open outlook on what is possible and what we do not yet know', a notion which brought me to the first objective:

- To examine the 'lived out' (but largely hidden) challenges for lecturers undertaking ABA in business education.

When I began this research, I not only discovered a lack of exploration of the hidden challenges in ABE,⁵ but also a need for a wider range of arts-based methodologies supplementing 'traditional' ones in business education.⁶ Traditional methodologies seemed to be broadly qualitative in nature and relate to more common methods of data collection such as interviews and observation, although, recently, more embodied and aesthetic accounts utilizing visual anthropology and autoethnography have emerged (Meisiek and Barry 2014a/139). I felt drawn towards a method where I would be able to 'relive' my experience through artistic practice. Having applied ABA in business education, initially somewhat intuitively, I aim to understand in retrospect what I did at a methodological level which brought me to 'arts-based research'⁷ (ABR), and my second objective:

- To explore how ABR can be employed to help identify, explain and share a feeling for these challenges.

ABR encourages artistic practices through methodological devices ranging from visual arts, performing arts and scripts, to short stories, novellas and novels (Leavy 2009/ix; Leavy 2013/22). Given the context of a (highly) subjective undertaking, I was driven towards autobiographic

² Leggo 2004b/29/30; Springgay et al. 2005/902; Irwin and Springgay 2008b/xxix; Leggo 2008/5.

³ Vermeulen and Van den Akker 2010; Falconer 2011.

⁴ See also Irwin and Springgay 2008b/xxviii.

⁵ 'Very few scholars have attempted to study the use of art in the management classroom, its role in change management, or have followed an artist or manager close enough to look at practice. Some scholars have written about their art and management experiences after witnessing an initiative or event, without methodological considerations' (Meisiek and Barry 2014a/139). See also Sutherland 2012/25; Springborg 2012/116.

⁶ '[...] to complement traditional modes of collecting, analysing and presenting data on which to base evaluations and decisions in organizations, academia and society at large' (Berthoin Antal 2013/178). See also Meisiek and Barry 2014a/139.

⁷ Barone 1995; 1997; 2008; Barone and Eisner 1997; 2012; Eisner 2008; Sullivan 2006b; Finley 2008; 2003; McNiff 2008; 2013b; Leavy 2009; 2013; Rolling 2013.

fiction where I could create a representation of my experience since I was still working in ABBE at the start of my research. Writing about an experience within a cultural context of business education could have led me to 'autoethnography' as a 'method of self-study', using myself as a 'viable data source' (Leavy 2009/37). I sought, however, as Barone and Eisner (2012/108) note, to create a 'quite possible' or a 'hypothetical world' through fiction writing where the 'virtual reality'⁸ gave me space to paint an 'emotional landscape' (Leavy 2013/79/80) of the challenges I experienced. Here, my intention was for fiction writing to allow me to portray the complexity of a 'lived-out' struggle that would empathetically resonate with the reader (hence my focus on 'shar[ing] a feeling for' in my second objective). Through fiction writing, I could portray situations and events and also, reflexively, pay attention to artistic practice itself, the craft of fiction writing, mirroring some of the challenges I have experienced in ABBE, while practising the arts (literary arts) in a social sciences research context.

The Bildungsroman

Reflecting upon my experience as an educational journey, I re-encountered the Bildungsroman, also known as the novel of education, novel of formation which, ideologically embedded in the eighteenth-century, is traditionally linked to Weimar classicism and Schillerian 'aesthetic' education.⁹ I could not deny the feeling of a certain attachment to the novel of formation deriving from my own educational upbringing, but it was more an attachment towards the notion of *Bildung*, where education is linked to the process of giving form (*Gestaltung*) and, also, to the individual's formation (again, something I felt at a personal level). Identifying educational processes through individual experiences, the Bildungsroman is related to the autobiography, but 'not quite autobiographical' (Minden 1997/4), being a fictional account. The Bildungsroman presents an 'act of forming',¹⁰ where *Bildung* not only relates to the 'artform' itself, but also to an individual's 'process of becoming'.¹¹ I see my journey 'in and out of Arts-based Business Education' as a transitional process where an educational experience (ABA) builds the context for a reflective/reflexive self-encounter (ABR), a notion central to the Bildungsroman. Furthermore, this 'process of becoming' documented in 'Maxim' also represents an educational journey of discovery that mirrors my experience of doctoral study.

⁸ 'When readers enter into a short story, novella, or novel, they are entering into the world represented in that story. The story world may be quite familiar to readers or someplace new, but in either case it comes to represent a virtual reality' (Leavy 2013/80).

⁹ Minden 1997/20; Esty 2012/43.

¹⁰ Siegesmund 2013/236. See also Kontje 1993/1; Summerfield and Downward 2010/2.

¹¹ Kontje (1993/111) refers to Bakhtin who 'identified two features of the Bildungsroman that distinguish it from previous forms of the novel: first, that it depicts a character in the process of becoming, and second, that through the evolving protagonist we glimpse historical change'. See also Bakhtin 1981/2008/58.

The use of citations

Using the Bildungsroman as a methodological device, I aim to create a virtual reality where, to some extent, the author 'escapes' from the world she represents (Bakhtin 1981/2008/76)¹² and from the world that this research is intended for, namely business education. Through a constructed citational language I expose,¹³ but at the same time disguise, a business education reality which I was still part of. Through a language in 'quotation marks',¹⁴ I set myself at a distance, look at myself and the experience from the outside, and act upon the other's word like an act of performing,¹⁵ allowing for the 'objective' voice of academia to be included and providing a neutral context for being personal and subjective. In doing so, I offer the reader a shared feeling for the artist's 'reality' in the management lecturer role. Furthermore, I aim for a language which Heidegger sees as a voice beyond conversation, exemplifying one of the struggles in ABBE. Constructing a language that speaks out¹⁶ like a 'performative act' reminds me of Austin's 'act-like' character of language¹⁷ and Benjamin's (1982/1999) *Arcades Project*, illustrating what Arendt calls a 'surrealistic montage',¹⁸ and welcoming the reader into a textual performance.¹⁹ Through citations, which are also used as an 'impetus to thought' (Garber 2003/2), I could form a language that might have an 'affect' and/or produce an 'effect' as illustrated through Sehgal's *These associations* (see Prologue and Epilogue). Sehgal's art work enticed me to 'perform' the text as the artist performs her/his artform, and where autobiographic confessions and/or constructed stories (Benjamin 1955/1999/87) are artistically arranged to engage an audience. Identifying the rather hidden struggles of ABBE, I felt inspired by Sehgal and Benjamin to create 'language acts', where words could be charged with effect and affect, and powerfully directed at their recipients (Jefferson 2000/62; Butler 2005/51). Linking the 'art of citing' to the 'art of critiquing' and illustrating how autobiographic writing can be both 'performance and voice' (Leggo 2008/5), 'I am not trying to record the historical accuracy of events and experiences and emotions (as if any such historical accuracy is really possible). I am, instead, trying to hold the past in a certain light in order to interpret it', as Leggo (2008/7) notes, where literary and 'extra-artistic authorial speech' (Bakhtin 1981/2008/262) are part of a virtual reality mirroring the 'political-social reality'²⁰ of ABBE.

¹² See also Robins 2013a/141.

¹³ Arendt 1958/186; Cavarero 2000/36; Leggo 2008/5.

¹⁴ 'Speaking in quotation marks' as Robins (2013a/141) notes. Garber (2003/25) asks '[w]ho is speaking here? What do quotation marks mean? And where, indeed, do they or should they end?' This is also a reminder of Sehgal's artwork, *This situation* (2007), where quotations taken from 'intellectual history' range from Jean-Jacque Rousseau to Karl Marx capturing themes of philosophy and economics and inviting the viewer to intellectual discussions (Smith, R. 2007, Tino Sehgal, *This Situation*, *Art & Design, Art Review*, <http://www.nytimes.com/2007/12/14/arts/design/14gall.html?pagewanted=all>, retrieved 19/10/2014).

¹⁵ According to Benjamin, 'to quote' is 'to name' – 'naming rather than speaking' – whereas for Austin 'to quote' is 'to perform' (Arendt cited in Benjamin 1955/1999/52/53; Austin 1962/79).

¹⁶ Heidegger 1971/188/195.

¹⁷ Austin 1962/131.

¹⁸ Arendt cited in Benjamin 1955/1999/51. See also Eiland and McLaughlin cited in Benjamin 1982/1999/xi.

¹⁹ Austin 1962/79. Arts-based research acknowledges 'performative writing' (Sinner et al. 2006/1225; McNiff 2008/29; Leavy 2009/ix).

²⁰ Wesseling 2011/10. See also Richardson 1994/518.

The virtual reality

In painting an 'emotional landscape' of ABBE (Leavy 2013/79/80) and as a primary setting for the story to unfold, I chose the 'public domain' of coffee houses where 'private people' come 'together as a public' (Habermas 1989/27). In line with the Bildungsroman tradition, I thought of the eighteenth-century coffee houses which were seen as a space for 'rational-critical debate' of 'letters or politics' (Philo 2004/16). However, these public places appeared to be less 'inclusive' of 'certain groupings and gender lines', whereas today's coffee houses seem to offer more 'democratic spaces' for strangers to interact through a coming together, and where the question 'why should strangers get along' still remains.²¹ Taking the latter into account, I use the coffee house as an 'active space for knowledge creation',²² suggesting a social fictional reality for a tension-filled critical-relational debate. The 'public domain' provides the research context²³ where two characters discuss a particular task: the transfer of an educational life story (based on my own 'lived out' experience of ABBE) into a novelistic PhD thesis. This context provides a present arts-based research situation as a 'reasoned discourse' between individuals (characters) who stand within, but also apart from, the 'real world'. Not to be read as 'people' but as fictional representations, these characters resemble Rimbaud's 'Subject', 'Je est un autre'²⁴ (Taylor 2012/3/4) – the lecturer in management I could not somehow adapt to being, or the artist I could not somehow preserve (Piirto 2002/432; O'Donoghue 2009/366). This in-between-ness suggests a notion of 'otherness' and/or 'becoming other' (Arendt 1958/182). The characters resemble my own struggle to communicate across fields and domains, exposed not as fully formed beings but as 'incomplete' beings of performative expressions,²⁵ where I (as researcher and author) oscillate between their respective views. The first-person narrative technique seeks to provide the impression of an 'authentic I'. The narrator voice ('I') stands in relation to the 'other' character ('Maxim') where this in-between-ness could be seen as a social reflection of the 'authentic I'. Positioning myself in-between these characters, I intend to protect 'my' voice from the world while using this world as guidance (i.e. through the use of citations).

The narrator, the one-time artist turned lecturer in management turned arts-based researcher ('idealized' me), is absorbed by creative and participative developments of 'art' and 'arting'. It is an individual who enjoys crossing borders, challenging conventions and embracing the relational side of the arts in business education, and who stands as a metaphor for 'testing out' the 'yet unknown' and 'becoming to know',²⁶ notions which are central to the Bildungsroman, and to ABA and ABR. But, over time, this individual becomes disenchanted with the academic world and increasingly uncertain, watchful and defensive. The narrator is driven by a disquiet about being

²¹ Yi-fu Tuan cited in Philo 2004/16/17.

²² Irwin 2003/64. See also Pinar 2004/9; Sinner et al. 2006/1228.

²³ 'For research to be research it has to be debated in the public domain' (Sarat Maharaj cited in Wesseling 2011/4).

²⁴ 'I is another' (my translation). See also Ricoeur 1992/3; Cavarero 2000/92; Butler 2005/32.

²⁵ James 1979/41; Bishop 2004/79.

²⁶ Berthoin Antal and Strauß 2013/26. See also Berthoin Antal 2012/62.

marginalized, by a perpetual need to protect an 'image' and prevent being undermined by the 'outside' world (James 1979/54). This 'outside' world is not only symbolized by people and networks of 'a' business education reality, but also by 'Maxim', a novelist and artist, who, as an individualist and 'alienated thinker', is a preoccupied romanticist ('sentimentalized' me) writing in solitude. As a traditionalist who hardly socializes, 'Maxim' turns 'away from society' (Raunig 2009/8) and holds on to what Raunig et al. (2011/1) call the 'old notion of art and "the artistic"'.²⁷ As a self-sufficient and confident individual, s/he stands in opposition to 'the mass' and 'multitude' (Jelinek 2013/145), refusing to become a functional part of the world but using the physical world as 'pleasurable experience' (Morgan 2010/742/748). Being the stronger voice, 'Maxim' raises questions about how artistic 'autonomy' can be maintained in social contexts, including 'what' or 'when' is/is not art (Goodman 1978/66; Irwin et al. 2006/70; 2008/205; Groys 2011b/6/8) in relation to arts-based 'interventions'²⁸ (business/education).

Oscillating between the 'real' and 'virtual' realities of being the management lecturer / artist, I created 'Maxim' as the stronger voice, whereas, in the business school context, the artist seemed not to be the stronger voice, echoing personal limitations in expressing myself. Hence, the Bildungsroman form allows a presentation of an internal reality in a way that a 'traditional' externalised telling of the account might not convey. Also, reforming my own understanding of art, ABA and ABR, new ideas are formed (Barone and Eisner 2012; Leavy 2013; McNiff 2013b; Siegesmund 2014) and contested (Cutcher 2013; jagodzinski and Wallin 2013; Pariser 2013), where a shared '*inter-est*' between the characters either relates²⁹ or separates. Thus, tension dominates the dialogue reflecting my own dissonance within ABBE and ABR, since in the course of my research I increasingly developed a taste for more traditional images of art and art practice, not knowing what I was trying to preserve. As Butler (2005/27) notes, 'I bec[a]me other than what I was' and eventually left ABBE as exemplified in the title of the thesis ('in and out'). This process of transition is also a central characteristic of the Bildungsroman as 'it depicts a character in the process of becoming' (Bakhtin 1981/2008/58) other than s/he was.

Tension

Tension conveyed through language is structured around themes where the characters become the instrument of language. I aim to assign a particular 'agency to language', where language used as a 'force'³⁰ is doing 'something' to those whose 'vulnerability to language' is exposed (Butler 1997/1/2). Language affected me, the author and researcher, not only in relation to the

²⁷ See also Graw cited in Raunig 2009/7.

²⁸ Here, 'the word "intervention" reflects the fact that the entrance of the arts into the work setting intervenes in the organisation's culturally engrained routines and perspectives' (Berthoin Antal 2012/45). Arts-based research (ABR) emerged within a 'transdisciplinary methodological context' involving the 'crossing of disciplinary borders' and 'cross-disciplinary collaboration' (Leavy 2013/22).

²⁹ An '*inter-est*' which according to Arendt (1958/182) lies between them, 'relate[s] and bind[s] them together'.

³⁰ Butler 1997/1. See also Barthes 1953/1967/17; Foucault 1977/29; Deleuze 2000/101.

educational past (ABBE) I represent, but also the research present (ABR) where I am both a linguistic and a literary being. Although having written scripts and plays, I do not regard myself as a novelist, hence exposing both 'linguistic' (being German) and 'literary' limitations through 'textual' and also 'personal' anxieties (Garber 2003/10). Further, the autobiographic context highlights the fact that the language I adopt cannot be 'trusted', given that my recollections are fallible and memory changes over time, becoming less accessible and reliable (Crane 1997/50; Schacter 1999/195; Cavarero 2000/36). Making my 'voice' heard³¹ through characters, I can 'play' with words and representations that comfort but also transgress, illustrating a tension-filled relationship which is changeable and fragile. Hence, language is employed 'as both weapon and defensive strategy' (Jefferson 2000/79), where human beings 'speak but do not [necessarily] communicate' (James 1979/41).³² The characters come into being through the presence and/or absence of language, where exchange is based on a line of reasoning, or a breakdown of reasoning, leading to different forms of escape illustrated through internal monologues and local colour (e.g. repetitive notions of street cafés, of people passing, sipping coffees, smoking or tossing cigarettes away). Here, I also escape from Balzac's understanding that every detail must be known (Robbe-Grillet 1963/1989/136; Lubbock 1921/2007/186) and sympathize with Wittgenstein (1922/2010/111), noting that 'what we cannot speak about we must pass over in silence'. Silence is yet another indicator of tension which illustrates the '*signature*' of the 'researcher-as-artist' (Cole and Knowles 2008/66),³³ emphasizing 'showing' instead of telling (Elkins 2009/124). Passing from one 'language' system to the 'other' (e.g. academic/artistic), I represent the struggles experienced in ABBE, firstly, through Sehgal's *These associations*, introduced in the following Prologue.

³¹ Garber 2003/10. Arts-based methodologies have been largely criticised for being too non-objective, egocentric and political (Brown 2013/226; Jagodzinski and Wallin 2013/194; Denzin 2014/93).

³² The text does not utter what our daily discourse utters and our daily talk is not just bound to what we say but also to how we say it, or what we attempt to say which might differ from what we actually say (Tirasait 2007/85).

³³ See also Sontag 2009/32; Leavy 2013/87.

Prologue

*'I am picturing a sprawling metropolis with glass and steel buildings that reach to the sky, reflect it, reflect each other, and reflect you - a city filled with people steeped in their own image ... [and yet] ... what might one do in such a city?'*³⁴

It started with the invention of a specific 'I'. This kind of refined, cultured, sensitive subject of the narrative, Barthes had in mind. A subject of a partly biographical³⁵ but also symbolic expression.³⁶ For Barthes, there is no need to choose a 'he' or 'she' as long as this 'I' is right. And yet, what is the 'right I', in the context of a literary narrative, a fictional account, a novel? Is it an anonymous, unnamed 'character', although convincing enough to guide the reader through the story? Is it an 'I' which offers insight into the nature of humanity through its self-conscious fictionality?³⁷ Is it the subject to which I refer when I speak? Is it the same as the one who speaks? 'The one *who speaks* (in a narrative) is not the one *who writes* (in real life) and the one *who writes* is not the one *who is*.'³⁸

But, what distinguishes a personal stance of an 'I' from an apersonal stance of a 'he' or 'she'? Riley says that any 'I' speaks for itself. It can't speak for anyone else. It speaks rather momentarily situated in its accidents and its style.³⁹ The narrative authority of the 'I' realizes a set of norms that challenge the 'singularity of the story';⁴⁰ norms that facilitate the narration, which also render, or reduce this specific 'I'.

And so, what exactly is this 'I'? Perhaps, it is an 'I' in transition. An 'I' who moves beyond the 'inner' world to the 'real' world – from *Gestalt* to *Gestaltung* – via symbolized experiences and interpretations.⁴¹ Perhaps, it is an 'I' which is challenged by the modern vice of unrest, by illusions, aspirations and ambitions.

An 'I' who oscillates between the imagined and the experienced reality. Perhaps, it is an 'I' which is full of recollections, memories, creations and projections.⁴² An 'I' portrayed by multiple shifting identifications.⁴³ An 'I' that does not judge but brings ideas to life,⁴⁴ signs of existence – an expression.

³⁴ Kristeva cited in McAfee 2004/109/110.

³⁵ Adding biographical features which Barthes (1980/2000/30) calls 'biographemes'.

³⁶ Barthes 2003/2011/258.

³⁷ Lukács 1971a; Beddow 1982; Kontje 1993; Minden 1997.

³⁸ Barthes 1975/261.

³⁹ Riley 2000/57/60.

⁴⁰ Butler 2005/37.

⁴¹ Moretti 1987/2000; Summerfield and Downward 2010.

⁴² Jacobs and Krause 1989.

⁴³ Bourriaud 2009.

⁴⁴ Foucault 1988/326.

Perhaps, it is an 'I' which provides possibilities⁴⁵ in the form of freedom⁴⁶ – yet, concealed.⁴⁷ Perhaps, it is an 'I' which portrays its own intentions, its own unique ideological discourse, its own language⁴⁸ – “I am me” in someone else’s language, and in my own language, “I am other”.⁴⁹ An 'I' not transmitted or reproduced, but ‘artistically represented’⁵⁰ by ‘means of discourse’ – an authorial discourse, a device of representation in relation to speech and words.⁵¹

Perhaps, the ‘right I’ in Barthes’ terms represents the ‘ideologue’⁵² in Bakhtin’s understanding. An 'I' which is linked to ‘a particular language’, ‘a particular way of viewing the world’, attempting a particular ‘social significance’.⁵³ And yet, I am aware that my language is neither self-evident, nor incontestable.⁵⁴ It is a process of ‘coming to know’ or ‘coming to understand’. In the process of writing I am ‘coming to know’ both my native⁵⁵ and my borrowed ‘language as it is perceived in someone else’s language’, the language of the emergent ‘I’.⁵⁶ I am ‘coming to understand’ my ‘own horizon’ through ‘someone else’s horizon’⁵⁷, while creating images of languages.⁵⁸ The ‘artistic image’ of a language.⁵⁹ And here the question about origin challenges questions of destinations and potentialities⁶⁰ as modes of interpretation, perhaps, related to a ‘life-experiencing interiority’,⁶¹ as Lukács noted.

Besides the specific ‘I’, I also look out for characters. I look out for these ‘prepared’ characters⁶² suggesting many interpretations, yet indifferent to these ‘potentialities’.⁶³ Proust prepared his characters so that they might surprise the reader.⁶⁴ A ‘construction’⁶⁵ as Proust put it. ‘The language used by characters in the novel [and] how they speak, is verbally and

⁴⁵ Foucault (1988/326) refers to ‘a kind of criticism that would not try to judge, but to bring an oeuvre, a book, a sentence, an idea to life ... It would multiply, not judgements, but signs of existence’.

⁴⁶ The novel creates possibilities in the form of freedom (Bakhtin 1981/2008).

⁴⁷ As ‘freedom, which is always hidden among the remains of an old order and the first fruits of a new’ (Deleuze 1994/243).

⁴⁸ Bakhtin 1981/2008/332.

⁴⁹ Bakhtin 1981/2008/315.

⁵⁰ Bakhtin 1981/2008/332.

⁵¹ Bakhtin 1981/2008/332.

⁵² Bakhtin 1981/2008/333.

⁵³ Bakhtin 1981/2008/333.

⁵⁴ Bakhtin 1981/2008/332.

⁵⁵ German/mother tongue.

⁵⁶ Bakhtin 1981/2008/365.

⁵⁷ Bakhtin 1981/2008/365.

⁵⁸ Bakhtin 1981/2008/366.

⁵⁹ Following Bakhtin (1981/2008/366), the novelistic form is a ‘hybrid’ bringing together multiple languages though artistic consistency.

⁶⁰ Bourriaud 1999/40.

⁶¹ Lukács 1971a/79.

⁶² Proust cited in Barthes 2011/2003/259. Marcel Proust was a French novelist, critic, and essayist whose novels’ main themes were related to ‘time and memory and the power of art to withstand the destructive forces of time’, <http://www.proust-ink.com/biography/>, retrieved 25/04/2015.

⁶³ Robbe-Grillet (2000/813) refers here to ‘psychological, psychiatric, religious or political ... potentialities’.

⁶⁴ Proust characters ‘appear and reappear in various stages of their lives ... [where] ... the passing of time has invariably changed them in some decisive way ... The reader is confronted with various snapshots of the characters “motionless in a moment of vision” taken at different stages in their lives; and in juxtaposing these images he experiences the effects of the passage of time exactly as the narrator had done’ (Frank 2000/795). See also Barthes 2011/2003/259.

⁶⁵ Barthes 2011/2003/259. A dialectical kind of construction while moving ‘back in time, [a] spatial non-organization’ which Barthes (2011/2003/259) called *marcottage*.

semantically autonomous; each character's speech possesses its own belief system'.⁶⁶ Again, it is 'the speech of another in another's language'.⁶⁷

Each character generates speech diversity, which Bakhtin termed 'character zones'.⁶⁸ 'Character zones' are 'field[s] of action for the character's voice'.⁶⁹ They 'are formed from the fragments of the character's speech'.⁷⁰ Each character has a zone on its own.⁷¹ Each character creates its own influence and its own modality for representation.⁷² Each character oscillates between creation and recreation, formation and separation. Each character is conscious of its own performativity.⁷³

Here I stood in search for the 'right I' and 'prepared' characters – where my 'searching', 'finding' and 'preparing' was seen as a trigger – as part of a construction. A construction not in a rhetorical sense, not like 'a plan for a work to be carried out', but more dialectical; like movement – a journey back in time, seen as a kind of spatial non-organization, a 'marcottage'⁷⁴ as Barthes notes. I was at the beginning of an encounter. It was the beginning of a confrontation. I was confronted by *These associations*⁷⁵ at Tate Modern's Turbine Hall. I found myself in the middle of a 'spectacle', an 'event', a 'happening', a 'human installation', a 'social sculpture'⁷⁶ in Beuys'⁷⁷ terms; and yet, I wasn't sure about the actual formation. It was an emergent work of art.⁷⁸ Actors

⁶⁶ Bakhtin 1981/2008/315.

⁶⁷ Bakhtin 1981/2008/315.

⁶⁸ Bakhtin 1981/2008/434.

⁶⁹ Bakhtin 1981/2008/316.

⁷⁰ Bakhtin 1981/2008/316.

⁷¹ According to Bakhtin (1981/2008/434), 'zones are both a territory and a sphere of influence. Intentions must pass through "zones" dominated by other ... characters, and are therefore refracted. A character's zone need not begin with his directed quoted speech but can begin far back in the text; the author can prepare the way for an autonomous voice by manipulating words ostensibly belonging to "neutral" authorial speech'.

⁷² Translating ideas, transcoding images, unravelling behaviours (Bourriaud 2009).

⁷³ von Hantelmann 2010/104.

⁷⁴ Barthes (2011/2003/433). A 'marcottage' is 'that mode of composition by enjambments whereby an insignificant detail provided at the beginning of a novel reappears at the end, having as it were grown, germinated, blossomed' (Barthes 2011/2003/433).

⁷⁵ *The Unilever Series: Tino Sehgal*, Tate Modern, 24 July–28 October 2012: 'Tate Modern has unveiled the first live commission in The Unilever Series – *These associations*, created by Anglo-German artist Tino Sehgal. Sehgal has risen to prominence for his innovative works which consist purely of live encounters between people, including work at the 2005 Venice Biennale and solo shows at the Guggenheim and London's ICA. Tate Modern's Turbine Hall is inhabited by an assembly of participants whose choreographed actions use movement, sound, and conversation. The Turbine Hall is occupied by the physical and vocal energy of the participants and visitors'. <http://www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series-tino-sehgal-2012>, retrieved 2.8.2012.

⁷⁶ Anderson, Reckhenrich and Kupp 2011/86/87. Following Badiou (2009) 'I name "event", a rupture in the normal disposition of bodies and normal ways of a particular situation ... An event is the creation of a new possibility. An event changes not only the real, but also the possible. An event is at the level not of simple possibility, but at the level of possibility of possibility'.

⁷⁷ Joseph Beuys, a German performance artist 'believed that art had the power to shape a better society [and] push[ed] the boundaries of established artforms to include human action and large-scale sculptural environments exploring universal social concerns', <http://www.tate.org.uk/whats-on/tate-modern/exhibition/joseph-beuys-actions-vitrines-environments>, retrieved 26/04/2015. See also Anderson et al. 2011/69-90

⁷⁸ Sehgal's work (*These associations*) demonstrates that 'the relationship between art and society begins long before a thematic reference is made'. This relationship does not become clear through a 'specific

or characters (following Bakhtin's notion) or interpreters⁷⁹ (according to Sehgal)⁸⁰ were 'performing'.⁸¹ But was it a 'performance work'?

I recalled Butler's notion of performativity,⁸² the relationship between repetition and displacement, an agency or action which is regulated by conventions yet – modified and restaged – an action which creates a certain reality,⁸³ or 'perception of reality'. Anyway, the 'presented' was a mix of conversation, movement, speech, singing, humming and whispering – repeated.

It was a fusion of engagement and standstill, light and dark, inclusion and detachment, absence and presence, arriving and departing. As soon as the collective motion of 'human bodies'⁸⁴ stopped, the crowd sat down. Soundless. I watched. After a while the actors started to move again. A movement directed towards the spectators. Somebody gradually walked towards me. Oh please, not me, I thought.

I loathe being approached. Any form of audience interaction, spectator involvement – all this contemporary participative stuff – wasn't me; wasn't for me. A character, a girl, posed herself in front of me. No escape. No courtesies exchanged. No introduction offered. The girl started talking. Jumped straight into 'a' story. Her story. A happening she recalled. It took time to adjust to her tempo-rhythm. She spoke about ordinary things, everyday speech, which according to Bakhtin, doesn't 'go beyond the boundaries of the superficial aspects of discourse'.⁸⁵ She spoke about her lack of space (personal space), her demands on relationships (friendships), her shaking self-image (perceptions of others). I wasn't sure where she was 'moving', neither how to respond. Do I have to respond? Am I supposed to? What is expected from me? 'Learnt helplessness'⁸⁶ – the girl invaded my space. I didn't feel conquered, but I didn't feel comfortable either. I remembered Butler saying that 'performativity is not just about speech acts. It is also about bodily acts'.⁸⁷ Her 'act', her composition, seemed conventional, however. The girl created a familiar situation. The movements, the spoken words, her gesture, mimicking the whole 'relationship of the bodies' appeared casual, disarmed.⁸⁸ But, 'something' else regulated her act and speech. Was it a repetition of norms which could not 'be taken as a fabrication of the performer's "will" or "choice" '?⁸⁹ Was there a script? The girl created a 'scenario', a 'situation'⁹⁰

techniques' but rather refers to 'how the artwork is produced [and] which modes of production are applied in the process' (von Hantelmann 2010/152).

⁷⁹ Utterances, I will use interchangeably.

⁸⁰ K. Schachter (2012), Sehgal's *These associations* at Tate Modern and the Value of Nothing, <http://www.spearswms.com/art-and-collecting/35202/sehgals-these-associations-at-tate-modern-and-the-value-of-nothing.shtml>, retrieved 3.8.2012.

⁸¹ A 'bounded act' is Butler's (1993/178) term.

⁸² Butler 1993/xxi.

⁸³ von Hantelmann 2010/104.

⁸⁴ Following Ricoeur (1992/33), 'the primitive notion of body reinforces the primacy of the category of sameness ... bodies are indeed eminently identifiable and reidentifiable as being the same'.

⁸⁵ Bakhtin 1981/2008/341.

⁸⁶ N. Hayes (1998) Psychological Dimensions of Interactivity, <http://www.nickyhayes.co.uk/nicky/abstracts/BIG.html>, retrieved 13.8.2012.

⁸⁷ Butler 2004/198.

⁸⁸ Barthes 1977/215. According to von Hantelmann (2010/105), an 'interaction of subjectivity and conventionality' was put into effect.

⁸⁹ Butler 1993/178.

which might unfold in time and space.⁹¹ It was a 'constructed situation' portrayed like a painting of the history of our time. A journey from the past into the present through a story being told.⁹² Proust had an interest in the passage of time.

An interest in capturing the most real or pure time⁹³ – a spatialization of time and memory.⁹⁴ Like these 'contemporary modes' which are rather 'time-specific'⁹⁵ and linked to transition – from one condition to another – to movement, to the dynamism of forms, where reality is interpreted as a 'conglomeration of transitory surfaces' and is constantly moveable.⁹⁶ And so, there was a connection. Like mirror images which reveal possibilities, deficiencies and inaccessibilities.⁹⁷ Maybe it was one these images which made me feel transformed. Like a subject in the process of becoming an object – an object of attention, a target, a referent. 'Have I already been classified? Can you, the "other"⁹⁸ read my distress, my discomfort?' I felt like a 'product of this operation'.⁹⁹ Me, at the girl's disposal, ready for deception.¹⁰⁰ Then, all of a sudden, she disappeared. Like Proust's characters, who appear and disappear, then reappear at different stages in their lives.¹⁰¹ It felt, as Sehgal says, 'as if you zoom into somebody's world, you hear somebody's thoughts ... and then that breaking off [felt like a] cut ... [a] cut out of a moment, and' – there I was – already 'in the next moment',¹⁰² the next 'situation'.

Another character appeared, another story emerged. He placed himself too close – right in front of me. A 'necessary presence'. He – not me – agreed to the very event of an appearance resulting, however, in a 'co-appearance'.¹⁰³ We appeared to each other. No courtesies were exchanged. 'It was my first outing,' the boy said. 'What outing?' I didn't ask. 'I confronted my mother.' Again – a discourse of everyday speech emerged, where the topic addressed – as trivial as it might appear – seemed of enormous importance.¹⁰⁴ 'I waited all these years,' he continued. 'Anticipation,' I thought. 'Finally, on Mother's Day, I came out.' I didn't reply. The boy continued his monologue. He spoke about his fears, his desires – a yearning for recognition, perhaps. Butler says that 'the Hegelian tradition links desire with recognition, claiming that desire is always a desire for recognition'¹⁰⁵ and so, 'recognition begins with the insight that one is lost

⁹⁰ Sehgal 2012.

⁹¹ von Hantelmann 2010/133.

⁹² <http://www.germany-and-india.com/en/event/266>, retrieved 30.5.2014.

⁹³ Benjamin 1955/1999/206.

⁹⁴ Frank 2000/795; Bourriaud 2009/79.

⁹⁵ Bourriaud 2009/79.

⁹⁶ Bourriaud 2009/79.

⁹⁷ Dunlop 1999/5.

⁹⁸ The term 'other' is used in the context of 'the human other in its specificity' (Butler 2005/x).

⁹⁹ Barthes 1980/2000/14.

¹⁰⁰ Barthes 1980/2000/14.

¹⁰¹ Frank 2000/795.

¹⁰² Tino Sehgal cited in B. Luke, Tino Sehgal: The Talkshow host at the Tate Modern, <http://www.standard.co.uk/arts/visual-arts/tino-sehgal-the-talk-show-host-at-the-tate-modern-7994219.html>, retrieved 23.08.2014.

¹⁰³ Cavarero 2000/89.

¹⁰⁴ Bakhtin 1981/2008/338.

¹⁰⁵ Butler 2004/2. Following Sehgal, 'we need recognition as individuals but we still need connection to the others' (T. Sehgal cited in G. Hassan, Tino Sehgal takes over Tate Modern Turbine Hall, *BBC News*, <http://www.bbc.co.uk/news/entertainment-arts-18957938>, retrieved 2.8.2012.)

in the other, appropriated in and by an alterity that is and is not oneself¹⁰⁶ - a desire in which one seeks to find - to lose oneself.¹⁰⁷

A reflective self-loss.¹⁰⁸

And as I was listening, I suddenly felt an urge to get involved. I looked out for signs to engage – to respond. Nothing happened. I remained silent – he left. The boy disappeared in a flash, like the girl before. Another snapshot taken at a particular stage in life.¹⁰⁹

New characters followed, new stories emerged. Stories about ‘hope and despair,’ ‘losing and gaining’. Stories about ‘shared spaces’, ‘courage and pride’, ‘recognition and being recognized’ – themes repeating themselves. Seized by my own image, each of these stories mirrored my own make-up exposed in a public sphere.¹¹⁰ I was part of the ‘collective body’. I felt vulnerable to the public.¹¹¹ I felt accessible to public opinion,¹¹² the mass, the group, while part-taking. Even as a mute figure. In the process of interaction I felt inhibited by the nature of these encounters.¹¹³ The nature of a performative act. The nature of speech. And even if these stories appeared to be ‘authentic’, even if they emerged in the form of everyday speech, they were part of a work of visual art, part of a created display. Perhaps, these stories were carefully selected, classified, and yet portrayed as an artistically significant element which was part of a ‘situation’. Confronted with a neutral medium of practical speech, I also faced an artistic function, an ‘artistic’ element of communication which directed my attention to thematic aspects and joint interaction – as it was not me but the characters who laid out the themes and directions to follow.

Words rendered in a multiform of style, tone, speech and voice¹¹⁴ – in a language which I studied and became accustomed to. I didn’t feel confronted with another vocabulary, semantics, or syntactic forms, yet the diversity of individual artistic styles seemed to be bounded by social determination.¹¹⁵ The character immersed, made use of each form, word, expression while assigning meaning to it. Like a direct expression of his/her own intentions within the process of creation.¹¹⁶

I wasn’t sure about these intentional dimensions, nor about these expressive dimensions of a shared experience. There was an incomplete commitment on my account as I didn’t embrace

¹⁰⁶ Butler 2004/240/241. According to Hegel (1977/113), this means that ‘each is for the other what the other is for it, only when each in its own self through its own action, and again through the action of the other, achieves this pure abstraction of being-for-self ... this presentation is a twofold action: action on the part of the other, and action on its own part’.

¹⁰⁷ Butler 2004/241.

¹⁰⁸ Butler (2004/250) argues that for Hegel ‘this self-loss is the beginning of community’.

¹⁰⁹ Frank 2000/795.

¹¹⁰ Habermas 1989.

¹¹¹ Following Arendt (1958), ‘everything that appears in public can be seen and heard by everyone and has the widest possible publicity’ (50). ‘The term “public” signifies the world itself, in so far as it is common to all of us and distinguished from our privately owned place in it’ (52).

¹¹² ‘Opinion’ according to Habermas (1989/241) is firstly ‘identified with “expression on a controversial topic”, later with “expression of an attitude,” then with “attitude” itself’.

¹¹³ Habermas 1989/241.

¹¹⁴ Bakhtin 1981/2008/261.

¹¹⁵ Bakhtin 1981/2008/285.

¹¹⁶ Bakhtin 1981/2008/285.

fully what was offered to me. I was drawn into someone else's world, someone else's story told from experience – or reported by others' experiences.¹¹⁷

And although 'artistically' portrayed, I had the impression that all these stories¹¹⁸ were genuine memories.¹¹⁹ Each character was caught in an ideological world of its own, a discourse of its own striving for social acknowledgement; an acknowledgement which was 'artistically' represented through language and movement. A presentation of an '*image of language*' and movement¹²⁰ – a presentation of social language, which in itself became the object of reprocessing, reformulation. An artistic transformation. A 'situation' oriented towards 'art' which according to Lukács 'always says "And yet!" to life'.¹²¹ A 'creation of forms' and 'dissonance'.¹²² Sehgal's 'artistic form' of storytelling, the emerging, repetitive themes triggered memories.¹²³ Moved by personal wants and desires, I was reminded of 'subjects' whose worlds I crossed or shared for a while. I was reminded of people, who took part of my everyday/social/public/private life – individuals who evoked topics and themes in engaged transmission¹²⁴ – or 'open undertakings' in 'unpromising places' retrieving all these 'indispensable' restraints.¹²⁵

And so, I returned. I re-visited *These associations* to find out more, to meet more 'characters' and to overcome my resistance. I wanted to actively engage in conversation and to understand the speaking situation I encountered. Bakhtin said that 'all everyday forms for transmitting another's discourse, as well as the changes in discourse connected with these forms¹²⁶ ... are defined by this kind of practical engagement'.¹²⁷

Thus I was dancing between acceptance and rejection, between 'wanting to know' (concept) and 'wanting to engage' (participate). But I didn't get both. I felt exposed as soon as I tried to engage.

Troubled by the image I transferred.¹²⁸ Me, in front of these characters – imitating as I felt intimidated. The object. The materialized body. The moving body. An example of 'artistic' production. Only gradually, I learnt to relax.

¹¹⁷ Benjamin cited in McKoen 2000/79.

¹¹⁸ M. Gayford, Tate Visitors meet chatty Strangers at Unilever Series: Review, <http://www.bloomberg.com/news/2012-07-29/tate-visitors-meet-chatty-strangers-at-unilever-series-review.html>, retrieved 2.8.2012.

¹¹⁹ A 'transmission' which relied on memorization (von Hantelmann 2010/134). As Benjamin (2000/82) notes, 'and the more natural the process by which the storyteller forgoes psychological shading, the greater becomes the story's claim to a place in the memory of the listener, the more completely is it integrated into his own experience, the greater will be his inclination to repeat it to someone else someday, sooner or later'.

¹²⁰ Bakhtin 1981/2008/336.

¹²¹ Lukács 1971a/72.

¹²² Lukács 1971a/72.

¹²³ McLean et al. 2007.

¹²⁴ Stories capture insights and trigger associations in the process of remembering, revisualising, recovering and reclaiming. According to Bakhtin (1981/2008/339), 'everyday speech is not concerned with forms of representation, but only with means of *transmission*'.

¹²⁵ Foucault 1977/139.

¹²⁶ 'from subtle nuances in meaning and emphasis to gross externalized distortions of the verbal composition' (Bakhtin 1981/340).

¹²⁷ Bakhtin 1981/2008/340.

¹²⁸ Barthes 1975/1977/43.

Wavering more naturally between the multiplicity of stories and adapting more easily to 'we are in a situation', I finally spoke. 'What shall I make out of it?' I asked. 'Make out of it, what you want' the character replied and disappeared. Expected.

'Don't overstep the line, don't step out of a "situation".' No further comments. I didn't get what I wanted – an explanation, an interpretation. Sehgal's characters or 'interpreters' only followed oral instructions. They didn't give anything away which moved beyond the 'situation'. They only enacted transient but infinitely repeatable actions – predetermined. They decided upon time and attention. They determined the relationship between sign and effect, between 'saying' and 'doing'. Bakhtin said, 'when we attempt to understand and make assessments ... we do not separate discourse from the personality speaking it ... because the personality is so materially present to us.'¹²⁹ But what was transmitted – beyond words in mimic, gesture, expression? And even if it 'sounded' like it, I couldn't really speak about an 'everyday speech act' here. I couldn't speak about the practical transmission of information. Confronting me with an 'artistic image' of a speaking person and the 'artistic image' of his/her discourse,¹³⁰ Sehgal's work revolved around a set of rules which restricted the 'speaking person' and inevitably the 'responding other'. And so, what were these rules or norms? Were these moral norms?¹³¹ And if so, who was 'morally responsible for what'?¹³² Perhaps, Sehgal introduced restrictions which are imparted on individuals anyway? The interaction between characters and audience created an uncertainty which led into an undefined value and meaning. Value as a performative? Not sure. Performativity is not just about speech or body acts. It is also about meaning-making in the process of speaking and doing. How we act upon another with language.

Occasionally, *These associations* directly performed what it named.¹³³ Words were instrumentally used as joint speech acts to the accomplishment of actions in choreographed togetherness. The lights of the Turbine Hall flickered, when in collective motion voices were raised articulating 'electricity' over and over. And here 'the significations of the [collective] body exceed[ed] the intentions of the subject'.¹³⁴ Challenging the notion 'what we are in our actuality', 'the moving, choreographed body' recreated itself as a work of visual art¹³⁵ while translating values of cultural groups in the process of connecting or reconnecting. Sehgal's 'artistic material' appeared in the form of 'moments of choreographed autonomy', coupled with togetherness, promoting the group, the community, a sense of belonging and inter-human relations.

¹²⁹ Bakhtin 1981/2008/340/341.

¹³⁰ Bakhtin 1981/2008/340/341.

¹³¹ 'Norms that establish the viability of the subject ... norms that prepare a place within the ontological field for a subject' (Butler 2005/9).

¹³² Ricoeur 1992/19.

¹³³ Butler 1997/43.

¹³⁴ Butler 2004/199.

¹³⁵ von Hantelmann 2010/133.

The audience was part of a set piece, part of the 'experience'.¹³⁶ The piece became the object of reflections as the audience became the object of the conversation (staged, transferred and repeated). The audience triggered the work. If the audience wouldn't engage, the story remained a monologue or prologue lacking actualization.

My initial resistance did not help 'the story to unfold'. From performativity to 'coming-into existence' to a specific performance effect on the 'situation', the 'emotional directness and sheer variety ... ensur[ed] that the form of the piece is not too easily reduced to a set of sociological insights'.¹³⁷

Giving art a new material foundation, a 'becoming-objects of actions'¹³⁸ meant transformation of the material,¹³⁹ a crossing of boundaries and disciplines,¹⁴⁰ a rethinking of how we inhabit space – museum space, a reviewing of how transactions and exchange could be made without material objects, a re-evaluating of how we work with form and format while translating ideas, transcoding images and transplanting behaviours. *These associations* was about exchanging rather than imposing.¹⁴¹ It was about readdressing emotions, readjusting practices and body-to-body transmission. Personal and collective identities were defined and redefined through interactions between individuals, spaces and events, located in the multiplicity of realities while leaving space for the development of what we might call 'otherness'.

These associations was about the individual, communality and intimacy. It was about an encounter through storytelling – where 'telling a story' about oneself did not mean 'giving an account of oneself'¹⁴² – where the 'other', however, established a sense of address by social norms. The 'other' provided a framework, but also a point of reference within which the stories were told. *These associations* was about the 'I' in relation to these norms, these social parameters of address. The 'I' was challenged in relation to 'you' – the 'other'.¹⁴³ *These associations* was about belonging and separation¹⁴⁴ finding and losing, where the 'I' stood in the middle of 'things'. This Proustian 'I' which might not exist without the 'you'. This variable and imaginary 'you' which constituted an object in relation to an aim of desire. This 'you' which became articulable in relation to the other¹⁴⁵ – through a story.

¹³⁶ T. Riley, Tino Sehgal, *These associations* at Tate Modern, London, *Aesthetica Magazine*, <http://www.aestheticamagazine.com/blog/tino-sehgal-these-associations-at-tate-modern-london/>, retrieved 2.8.2012.

¹³⁷ L. Robson, I Would Much Prefer Not to Talk, *Visual Arts*, <http://www.ft.com/cms/s/2/54f79680-d25f-11e1-abe7-00144feabdc0.html#axzz2fLJcjZil>, retrieved 2.8.2012 and 19.9.2013.

¹³⁸ von Hantelmann 2010/156.

¹³⁹ Tino Sehgal cited in von Hantelmann 2010/151.

¹⁴⁰ L. Cumming, Tino Sehgal: *These associations*, *The Guardian*, <http://www.guardian.co.uk/artanddesign/2012/jul/29/tino-sehgal-these-associations-review?newsfeed=true>, retrieved 2.8.2012.

¹⁴¹ Bourriaud 2009.

¹⁴² Butler 2005/12.

¹⁴³ 'Your story is never be my story', no matter how similar our stories might be. I wouldn't 'recognize myself in you' (Cavarero 2000/92), but rather meeting an image of you in the process of creation – and formation.

¹⁴⁴ A. Searle, Tino Sehgal: *These associations*, review, *The Guardian*, <http://www.guardian.co.uk/artanddesign/2012/jul/23/tino-sehgal-these-associations-review>, retrieved 2.8.2012.

¹⁴⁵ Butler 2005/51.

A story chosen in the context of transference¹⁴⁶ where the 'I' was 'doing something with this telling, acting on you [as it was] acting on me, in ways that I may well not understand as we go' along.¹⁴⁷

¹⁴⁶ 'Transference is thus the recreation of a primary relationality within the analytic space, one that potentially yields a new or altered relationship (and capacity for relationality) on the basis of analytic work' (Butler 2005/50/51).

¹⁴⁷ Butler 2005/51.

East London

One recent Friday we met. On a grey and chilly morning. A sharp breeze was following me. Just a few snowflakes danced unevenly to Schubert's *Winterreise*. I was running late. Untypical for me. I had to see Maxim. It all came together – quickly. I decided to quit, putting my unsettledness at rest, hoping to find a replacement straight away. Maxim was waiting, standing rather picturesquely in the biting cold at the end of Columbia Road. A few flimsy wooden tables, chairs roughly arranged on cobbled streets, like leftovers from last night, alongside tiny shops, boutiques still closed, but coffee-houses were inviting us in. A new scenery was teasing me, and yet the Dickensian atmosphere remained. Meeting Maxim felt great, like a relief, a promise, an opening line for a new chapter. Hope for both of us, I thought, although I didn't know what to expect. We opted to stay outside, smoking with frozen fingers holding on to jjs, bodies wrapped tightly to keep the warmth in winter coats. Sitting opposite each other with rosy cheeks, sipping latte, the icy blow hitting us – never mind.

'I need to speak to you,' I said, realizing I hadn't prepared my script.

'When the time is ripe?'

'That's what I implied.'

'So?'

'It took me quite a while.'

'Still holding on?'

Blue eyes, long lashes watery from the frostiness, were gazing at me. Maxim – full of expectation, impulse and yet a frightening innocence I sensed and knew so well. What is it about anticipating the eventuality?¹⁴⁸

I am tempted to tell a story. My story. But, how do I know that you could be interested? You are as well a 'narratable self'.¹⁴⁹ This 'you' which seems to be so often 'ignored by the 'individualistic doctrines'.¹⁵⁰ I am interested in an image of you. That 'image system' Barthes had in mind.

I am interested in your fashion: your likes, dislikes, tastes and distastes,¹⁵¹ your trivial or more significant stories, your actions and encounters, your thoughts and even fantasies; 'these traces of bourgeois ideology', you might, or might not like.¹⁵²

¹⁴⁸ Barthes 1977/2002/17.

¹⁴⁹ Cavarero 2000/34.

¹⁵⁰ Cavarero 2000/90.

¹⁵¹ Barthes 1980/2000/18.

¹⁵² According to Goffman (1959/1969/13), 'when an individual enters the presence of others, they commonly seek to acquire information about him ... they will be interested in the general social-economic status, his conception of self, his attitude towards them, his competence, his trustworthiness, etc.'

These signs you might find intolerable, even agonizing at times, but which are also part of us, you and me.¹⁵³ Besides the other's fashion, I am also interested in all these 'unspeakable terms', these 'contradicting standings'¹⁵⁴ – contradictions in the context of what can or cannot be said and what is expected of me to say. Basically, the 'voice of the "image-system"'.¹⁵⁵ Call it *doxa*: a popular, public opinion, the mind of the majority, 'petit bourgeois consensus'¹⁵⁶ – this 'massive-partitive'.¹⁵⁷ And even if you don't want to be part of it, at some point you do, you commit, as I do – as I did.

I gave in before I gave up. Adjusted and adapted. And yet, 'your story is never my story'.¹⁵⁸ I agree. You are unique, Maxim. Not only in your composition, specifications or presence, but also with your 'narratable identity'.¹⁵⁹ You are unique in your actuality and your 'uniqueness' is strikingly 'exposed' to me.¹⁶⁰ Like me, you have an 'unrepeatable story' to tell whose account you might or might not desire.¹⁶¹ And so, I am not judging you if you are 'sympathetic [to any] of my tastes'.¹⁶² That doesn't interest me.¹⁶³ I am just interested in an 'image'.

'See it as an experiment.'

'An experiment?'

'You know I am not equipped.'

'Do I?'

'On a literary level.'

'And you think I am?' Maxim inhaled quickly as if to suppress a kind of nervousness.¹⁶⁴ 'Because you think that's my job ... because, I write. And yes ... I do. I write. I write fiction. I write novels. But purely biographical or autobiographical attempts ... no thanks, that's not me.'

'Why's that?'

'It's a different league.'

'Pardon?'

'And what is it anyway ... what is it about the autobiography that makes it so appealing?'

'Perhaps ...'

'You are not sure.'

'No.'

¹⁵³ Barthes 1975/1977/82.

¹⁵⁴ Barthes 1975/1977/83.

¹⁵⁵ Barthes 1975/1977/83.

¹⁵⁶ Barthes 1975/1977/70/47.

¹⁵⁷ Barthes 1975/1977/144.

¹⁵⁸ Cavarero 2000/92.

¹⁵⁹ Cavarero follows Arendt by noting that the term identity could be understood as a 'unique, unrepeatable personal identity whose story a biographical text narrates' (Cavarero 2000/74).

¹⁶⁰ Cavarero 2000/92.

¹⁶¹ Cavarero 2000/92.

¹⁶² Riley 2000/22.

¹⁶³ According to Nietzsche (2009/98), 'either one does not dream at all, or one dreams in an interesting manner. One must learn to be awake in the same fashion: – either not at all, or in an interesting manner'.

¹⁶⁴ Houellebecq 2012.

'Neither am I.'

Sipping latte pensively, I wasn't sure where we were heading.¹⁶⁵

'Then tell me, "what sort of story can anyone tell about her or his life when its end is as yet unknown?"¹⁶⁶ And how is it even "possible to translate [an] experience into a narrative form with a beginning, middle and end when so much of our consciousness is visual, or nonverbal ..."?¹⁶⁷

'Worth finding out.'

'How much can we actually "convey through the limited medium of words"?¹⁶⁸ Can we "be both subject and object of the same sentences" or "the speaker and the subject spoken about"?¹⁶⁹

'Are you tempted?'

'Tempted?'

'Tempted to help me out; help me out with writing,' I said with a sudden urgency.

Maxim turned sideways while watching the smoke fading.

'Look Maxim, it's not just an autobiographical experiment. It's not a non-fictional narrative infused in prose, or another story where the author renders the facts of a personal life.'¹⁷⁰

'What is it then?'

'See it as a novel of formation. A personal development journey.'

'I can't see it—yet.'

'A Bildungsroman. Like ... *Wilhelm Meisters Lehrjahre*.'¹⁷¹

'I wouldn't go so far.'

'It's a novel of development infused with autobiographical features, fiction and different forms of inquiry.'

'Such as?'

'I don't know.'

'You don't know.'

'That's part of the journey.'

'What is?'

'It's also an intervention.'¹⁷²

'An intervention?'

'An interplay between fact and fiction, ideas and concepts, perceptions and opinions. Basically, an interaction between two forces: you and me.'

'That's what I feared.'

¹⁶⁵ Winterson 2000/2001/38.

¹⁶⁶ Ker Conway 1998/3.

¹⁶⁷ Ker Conway 1998/3.

¹⁶⁸ Ker Conway 1998/3.

¹⁶⁹ Ker Conway 1998/3. Following hooks (1999/83), one of the limitations is that the 'autobiography is a very personal storytelling – a unique recounting of events not so much as they have happened but as we remember and invent them'.

¹⁷⁰ Herman et al. 2005/35.

¹⁷¹ von Goethe 1795/1796.

¹⁷² Robbe-Grillet 1963/1989/32.

'It's an exploration which in "itself creates its own signification as it proceeds".'¹⁷³

'How?'

'Look at it as a "shared" journey.'

'I don't want to.'

'Why not?'

'At the end of the day it's your work, it's your research, your thesis and not my latest novel.'¹⁷⁴

'Can't it be both?'

'I don't share.'

I leant back and let people pass – a welcoming distraction. All this was getting us nowhere.

'I am offering you a mass of material,' I tried again. 'A mix of memories and recollections, a selection of occurrences ...'

'Like incidents?'

'Or encounters.'

'What's the difference?'

'I am not just offering you an account of myself, but also a "story".'

'Is that possible? Can one provide an account of oneself?'

'Then see it as a database, as a catalogue of stories, which you can explore or exploit.'

'Why would I do that?'

'All I am saying is take what you want.'

'That's not me ... never was.'

'Plus a full brief included,' I said hastily, 'for free. I owe you.'

I don't. I don't owe you anything. Why did I say that? '[E]ither to obtain a certain satisfaction', say recognition, or 'to avoid certain injuries'.¹⁷⁵ I just represented myself inwardly to you. Perhaps, an impulse was pushing me. Rather impatiently, though.¹⁷⁶ I was drifting. Why did I impose myself on you? I don't want to be refused. I don't want to be misunderstood and easily dismissed ... but, neither do I want to be easily accepted.¹⁷⁷

And so, I have to risk myself.

I have to risk myself 'precisely at moments of unknowingness',¹⁷⁸ admit myself to a 'willingness to become undone'. That's it! That's how Butler puts it,

¹⁷³ Robbe-Grillet 1963/1989/141.

¹⁷⁴ Van Gelder and Baetens 2009/104; Borgdorff (2012/4). Following Borgdorff (2012/41), 'For the Research Excellence Framework, which will supersede the RAE in 2014, the short definition is " ... a process of investigation leading to new insights, effectively shared".'

¹⁷⁵ Barthes 1977/2002/85.

¹⁷⁶ Barthes 1977/2002/85.

¹⁷⁷ Butler 2005/67.

¹⁷⁸ Butler 2005/136.

which is 'anguish', I guess, but also a possibility 'to be addressed', 'to be moved' and 'to be prompted to act'.¹⁷⁹

And so, what would happen if we see each other as 'force', just hypothetically?¹⁸⁰ But, I have to be careful, here. I have to 'understand the limits of what I can do, the limits that conditions any and all such doing'.¹⁸¹ I can't overstep the boundaries of a 'situation'. I have to control myself. I have to control the impulses of an 'overready subjectivity'¹⁸² as I don't want to intrude.

But, I don't want to give too much away either.

And so, let's 'add to each sentence some little phrase of uncertainty'.¹⁸³

'I've never done this before.'

'What?'

'Accepting an offer to help someone out. But I knew ... "I knew it would happen" at some point of my life.'¹⁸⁴

'How did you know?'

'Houellebecq.'

'Houellebecq?'

'The writer. That's what he said when he accepted a deal to write for an artist.'

'I am not—'

'An artist? No ... probably not. And so, it is not that particular "art form", this "autobiographical Bildungsroman-mix" which interests me, but more the "artistic gesture".'

'What?'

'This current moment ... This particular present we are creating; this "in-a-day-time-present"; this here and now which is placed in the context of society.'

'You've lost me.'

'Already?' Maxim smiled slightly. 'It's the "I". The "I" in relation to the "you" which interests me.'

The 'I', I 'am' in relation to you now reminds me of the 'I', I 'was' in relation to you – then.

A 'you' I haven't chosen.

A 'you' which was presented to me in the context of a 'university-aligned-business-school-setting' as it became, as I became ... different.¹⁸⁵

¹⁷⁹ Butler 2005/136.

¹⁸⁰ Barthes 1977/2002/135.

¹⁸¹ Butler 2005/82.

¹⁸² Barthes 1980/2000/18.

¹⁸³ Barthes 1975/1977/48.

¹⁸⁴ Houellebecq 2012/90.

¹⁸⁵ Deleuze 1994/36. Difference 'is made, or makes itself, as in the expression "make the difference"'.¹⁸⁵

In the process of generating a united outlook of social and academic assets, I became unattached, uncommitted while mirroring all the other 'loose or lost individuals'¹⁸⁶ who like me were playing along, fast and loose, loose and fast, just drifting in and out of 'regulatory systems',¹⁸⁷ more out than in, yet, purposelessly pretending while shadowing what Borgdorff calls an 'objectionable "academic drift"'.¹⁸⁸

My ignorance, however, became useful.

I knew that I knew nothing!¹⁸⁹

'Let's start with "fiction"'.¹⁹⁰

'Fiction?'

'A "Système de la Mode"'.¹⁹¹

'Linking theory and critique with pleasure and effect'.¹⁹²

'Like an image in question.'

'What image?'

'Or take just a fragment if you like.'

'Are there choices?'

When in need of a 'concept' – although 'there are no simple concepts'.¹⁹³

Sitting at the end of Columbia Road and holding on to lukewarm coffee felt like a 'protected space'.

Although I hadn't even started. I hadn't even started telling the story or putting it all down – in writing.

I pretended.

I pretended to contribute with 'packets' of knowledge.¹⁹⁴

As I did then. Making up all these 'quasi-universalistic knowledge claims'¹⁹⁵ pretending to exceed beyond the 'formulae': 'skills + information = knowledge';¹⁹⁶ beyond 'experience + reflection = understanding'.¹⁹⁷

¹⁸⁶ Nisbet's notion of the 'loose individual' is in Dewey's terms the 'lost individual' (Khurana 2007/379).

¹⁸⁷ Boomgaard 2011/62.

¹⁸⁸ Borgdorff 2012/32.

¹⁸⁹ Dillemath 2011/229.

¹⁹⁰ 'Fiction: slight detachment and separation which forms a complete, coloured scene' (Barthes 1975/1977/90).

¹⁹¹ Barthes 1975/1977/90.

¹⁹² Barthes 1975/1977/90.

¹⁹³ Following Deleuze and Guattari (1994/15), 'there are no simple concepts. Every concept has components and is defined by them ... There is no concept with only one component'.

¹⁹⁴ Collini 2012/56.

¹⁹⁵ Borgdorff 2012/62.

¹⁹⁶ Collini 2012/77.

I was expected to discover, to deliver 'fresh-new-knowledge'.¹⁹⁸ 'What knowledge, what understanding, what experience' did I want to convey or evoke?¹⁹⁹ Whom did I try to impress?²⁰⁰

I didn't. I didn't even try. I just used 'the code against the code'²⁰¹ while emphasizing on 'showing' instead of saying.²⁰² Wittgenstein knew it! 'What we cannot speak about we must pass over in silence.'²⁰³

'Departing.'

'Departing?'

'Sets an image, or a point of reference, a connection. I departed as soon as I transformed.'

'Conformed.'

'As soon as my "political consciousness"²⁰⁴ kicked in.'

'As per—'

'As per exchange. As I was placed in a circuit of exchange. One, I didn't choose; one that was chosen for me by those who confronted me.'

'Who?'

'I was challenged "in the space of speech, science and logic" which was part of this transmission.'²⁰⁵

'What transmission? It feels I am just getting snippets here.'

'It always does.'

'Probably.'

'A silo-ed-business-school-model became part of a classical "university dossier" where "reasoning, questions and answers, propositions and objections" worked like "masks" of "dialectical relationships".'²⁰⁶

'As mechanisms and means.'

'That's what I mean; coded intellectual debates pitted against artificial ceremonial roles.'²⁰⁷

'So what?' Maxim got up and walked into the coffee shop. I wasn't ready for my defence.

¹⁹⁷ Collini 2012/77. But 'what does not add to our understanding of the world? Even if I repeat what someone else has said verbatim, I am still adding to our cumulative understanding of the word' (Elkins 2009/117).

¹⁹⁸ Elkins 2009/117. Following Elkins (2009/116), 'but for the majority of artists, *knowledge* isn't what art produces. Expression, yes. Emotion, passion, aesthetic, pleasure, meaning. But not usually knowledge'. According to Borgdorff (2012/173), artistic research 'does not really involve theory building or knowledge production in the usual sense of those terms. Its primary importance lies not in explicating the implicit or non-implicit knowledge enclosed in art. It is more directed at a not-knowing, or a not-yet-knowing. It creates room for that which is unthought, that which is unexpected – the idea that all things could be different'.

¹⁹⁹ Borgdorff 2012/212.

²⁰⁰ Following Collini (2012/56), 'there is no way to prescribe in advance what will and will not be fruitful ways' to deliver fresh-new-knowledge.

²⁰¹ Citing Dilleuth (2011/229), '[i]gnorance can be useful – [r]epeat: I know that I know nothing!'

²⁰² Elkins 2009/124.

²⁰³ Wittgenstein 1922/2010/111/7.

²⁰⁴ Barthes 1977/203.

²⁰⁵ Barthes 1977/202.

²⁰⁶ Barthes 1977/202.

²⁰⁷ Barthes 1977/202.

Factories of Knowledge.²⁰⁸ It wasn't my choice. I wasn't even asked.²⁰⁹ Knowledge became a fashionable metaphor:²¹⁰ knowledge age, knowledge economy, knowledge management, knowledge production.²¹¹ Knowledge became manufactured and traded like material commodities. A fabricated, cognified system of measuring and reducing, standardizing and hierarchizing.²¹²

Different from the 'modern' business school I envisioned: the complete experience I hoped for, through and with the arts,²¹³ not 'artificial', not 'artful', but 'artistic'.²¹⁴ Something not to be found in a modulated higher educational system; 'not to be found in charts and statistics,' or 'in rule and precept, admonition and administration'.²¹⁵ But, what did I actually offer 'under the guise of difference'?²¹⁶

A 'lived moment' ...?

*Ein Erlebnis – eine Erfahrung*²¹⁷ – where my 'B-school ideal' morphed more into a commercial enterprise, attached to 'entrepreneurial freedom'²¹⁸ and challenged not only by benchmarking systems and monitoring bodies, external accreditation bodies and evaluation agencies, 'service' and 'civic' agreements, but also by 'corporate business structures' and 'freshly installed supervisory boards',²¹⁹ where 'disobedient modes of knowledge production'²²⁰

²⁰⁸ Following Foucault (1972/182/183), '[k]nowledge is that of which one can speak in a discursive practice, and which is specified by that fact: the domain constituted by the different objects that will or will not acquire a scientific status ... knowledge is also the space in which the subject may take up a position and speak of the objects with which he deals in his discourse ... knowledge is also the field of coordination and subordination of statements in which concepts appear and are defined, applied and transformed ... lastly, knowledge is defined by the possibilities of use and appropriation offered by discourse ... There are bodies of knowledge that are independent of the sciences ... but there is no knowledge without a particular discursive practice; and any discursive practice may be defined by the knowledge that it forms'.

²⁰⁹ 'If I were asked to make a choice, it would be interpretation, because it could keep dialogue with other fields open' (Elkins 2009/117).

²¹⁰ Raunig 2013/17.

²¹¹ According to Holert (2009/1), 'the concept of "knowledge production" has drawn new attention and prompted strong criticism within art discourse. One reason for the current conflictual status of this concept is the way it can be linked to the ideologies and practices of neoliberal educational policies'.

²¹² Raunig 2013/17/31; Fish, according to Elkins (2009/128), argued that 'the university wants knowledge – or any reasonable substitute for that concept – that is amenable to academic values of coherence, plausibility, connectedness, fruitfulness ... hierarchical instruction and academic coherence'.

²¹³ Dewey 1934/2005/61.

²¹⁴ Citing Dewey (1934/2005/65), 'the difference between the artificial, the artful, and the artistic lies on the surface. In the former there is a split between what is overly done and what is intended'.

²¹⁵ Dewey 1934/2005/363.

²¹⁶ Jagodzinski and Wallin (2013/188/notes). Deleuze (1994/78) refers to Heidegger's 'Ontological Difference' which 'corresponds to questioning. It is the being of questions, which become problems, marking out the determinant fields of existence'.

²¹⁷ Jagodzinski and Wallin 2013/193.

²¹⁸ Raunig 2013/17/34. According to Dilleuth (2011/227), 'the freedom of the market coincides with the freedom of art, and what we get in the end is an endless variety of products with a relatively affirmative entertainment value'.

²¹⁹ Dilleuth 2011/223.

²²⁰ Raunig 2013/28.

and a 'self-determination' in the name of 'artistic' content²²¹ were finally swept away.

'Latte?' Maxim re-emerged with two steaming cups.

'That's my job.'

'What is?'

I brushed the snow from the table and lit a jj. 'I pay ... that's part of the brief.'

'And then ...?'

'What?'

'Then ... what happened?'

'I walked away. I had had enough of all these games and rules I didn't obey, let alone understand. I had lost the desire to teach, to engage and to be engaged ... to show up at meetings, committees, seminars, conferences ...'

'I saw ... I mean I didn't. I didn't see much of you.'

'Vienna.'

'Remind me.'

'I lost the desire to listen, to respond, to talk – although, I didn't talk—'

'I bet.'

'I defended. I defended myself in front of individuals, of groups, the crowd and yet ... is there a more uncertain situation than that of talking in front of people?'²²²

'Ask Barthes.'

'What is it worth?'²²³

Maxim turned away searching for an answer in another's face.

'The other' ... an individual 'charged with content, meaning, depths, even a soul'²²⁴ who transforms into an invisible presence.

A courteous neutrality I became.

An individual with a bulk of disinterest, polite disinterest though, so that nobody would notice. They didn't. They acknowledged my professed seriousness as 'I submitted myself to all these mysterious, unpredictable messages'²²⁵ of 'socioeconomic interests'.²²⁶

My posture of submission became appreciated.

²²¹ Raunig 2013/37. Dilleuth (2011/235) refers to self-organization and self-empowerment.

²²² Barthes 1977/203.

²²³ Citing Barthes (1977/203), 'What is my speech *worth*?'.
²²⁴ Robbe-Grillet 1963/1989/60.

²²⁵ Houellebecq 2012/66/67.

²²⁶ Visser 2011/257.

I became one of them²²⁷ – oppressed and overpowered.²²⁸ I adapted and abandoned what I had created over months, years, while setting off into a new direction, that wasn't a direction at all, more a willing escape into a 'no return' – as 'artistic practice' didn't 'involve theory building', or 'knowledge production in the usual sense of those terms',²²⁹ but rather the notion of 'not-knowing' or 'not-yet-knowing', a space for the 'unthought'.²³⁰

The 'unexpected'.²³¹

And so, I tested my limits and wondered how these could be crossed ... transgressed.²³² But I got stuck on my 'metaphorical island' and lost the connection with the 'world' – the 'real world' – the 'real' academic world²³³ 'for which it was all intended'.²³⁴

'I have to confess.'

'Go on.'

'I often think of Barthes these days.'

"Others" do.'²³⁵

'More than I want to; actually no, I want to. He interests me.'

'Barthes attracts.'

'Like an image that appeals.'²³⁶

'Like departure.'

'Yep.'

'And what did you embody before you departed?'

'An educational body.'

'Obviously.'

'As being placed in an educational setting.'

'But not too obviously.' Maxim smiled.

'A body of knowledge ... maybe.'

'Fresh "new knowledge".'²³⁷ Maxim lit a jj and stretched out. Alluring movements – a body divided.²³⁸

²²⁷ Collini (2012/180) acknowledges the problems 'that result from trying to pretend that we have a uniform "university system", when in fact there is a great diversity of types of institution and levels of quality'.

²²⁸ Harrison 2009/142.

²²⁹ Borgdorff 2012/173.

²³⁰ Borgdorff 2012/173.

²³¹ Borgdorff 2012/173.

²³² Dilleuth 2011/229. Citing Slager (2009/51), a 'transgression of boundaries in order to generate novel, reflexive zones'.

²³³ Following Borgdorff (2012/32), 'the vital spirit of artistic practice ... has to be betrayed in order to "cash in" on the greater social status and respectability that our culture still ascribes to intellectual work'.

²³⁴ Visser 2011/260. 'In order to understand something you cannot be too deeply ensconced in your subject; you have to take a step back and look at it in a different way'.

²³⁵ Reference to Robbe-Grillet (2001/2011), 'Why I Love Barthes'.

²³⁶ Barthes 1977/2002/66.

²³⁷ Bresler 2006/54; Elkins 2009/117; Levine 2013/126.

'Perhaps, something more tacit, sensory, embodied, relational.'²³⁹

'Whatever.'

'Something more unsustainable, uncontainable; something which initially transformed itself effortlessly from one experience to another, from one incident to another, before transforming back into this subject, this individual, yet, reduced to a substance without real "substance". Like one of these other lost components left behind.'²⁴⁰

'You should hear yourself.'

'I hear Collini.'

Maxim reminded me.

The past is not the past anymore, as the form that the past takes now is the present. Our present is this present moment of the telling. Our present is this present moment of our exchange. Our present is this present moment of one in relation to the other. I am in the past to be lived in the present.²⁴¹ That's how Butler puts it. And the event, my departure, of which I have been the object, has already taken place and whose after-effects I am now repeating.²⁴²

But, how do I present my departure to you? How do I present myself to you? At the moment I feel that I am just engaged in a sort of monologue that doesn't help either of us. Perhaps it is better to ask: 'how do I present myself to myself?'²⁴³

Novalis.²⁴⁴

I feel like the painter who is included in the picture as if to 'remind the viewer that without the [creator, there wouldn't be a] painting.'²⁴⁵ The painter within the painting remains as object. I am the object of the story I am telling you and I can't give you what I thought I was telling you, as you are also part of the story.

Barthes said, 'the operation in which the other is to be engaged is not just a signature'.²⁴⁶ It is an imprint, an inscription, a label, and as you are inscribing yourself within the text you are leaving traces. And so, it doesn't matter if you respond to me or not, Maxim. It doesn't matter, if you engage

²³⁸ Barthes 1977/2002/71.

²³⁹ Polanyi (1966/2009/4) refers to 'tacit knowing' and the idea that '*we can know more than we can tell*'.

²⁴⁰ Collini 2012.

²⁴¹ Butler 2005/68.

²⁴² Barthes 1977/2002/93.

²⁴³ Bowie 2003/89.

²⁴⁴ 'Why Novalis has become the focus of recent attention is that he asks questions about subjectivity which already involve issues relating to the "subversion of the subject" which has become the theme of so much recent theoretical discussion' (Bowie 2003/88).

²⁴⁵ Bowie 2003/90.

²⁴⁶ Barthes 1977/2002/79.

with me or relate to me, or if you feel reduced to silence, like a mute figure as I cannot present myself actively to you.

I can only 'represent' myself to you. I can only represent myself in the form of the 'I'²⁴⁷ which is nothing more than the image of the 'I'.

The 'I' 'as a proof of "good intentions"'.²⁴⁸

Perhaps, I should walk away a bit and distance myself from myself.²⁴⁹ I should think more about you. What about the 'other'?²⁵⁰ Are you just a compromise? A frame of reference? An addressee – yet, detached?

Maxim, you are established only by display.²⁵¹ Although I wish we could become closer. Closer into being.²⁵² Your 'uniqueness'²⁵³ is already exposed to me²⁵⁴ by your appearance.²⁵⁵ And here we are related, whether you like it or not. Bound to one another by what differentiates us: namely our 'singularity'.²⁵⁶

'So, what's left of the lecturer who once dreamt of transformation?'²⁵⁷

'Who?'

'The one, who once embraced this kind of "newness", this "otherness"?'²⁵⁸

'I am not a playwright.'

Being the one who had been noticed in lecture rooms or board meetings, scrutinized, examined, inspected, studied, and yet perceived as so popular around students even labelled trendy, stylish, chic, I felt like a figure, a 'metaphor'²⁵⁹ of aesthetic, or artistic 'value', who unintentionally was placed in the middle of a circuit of academic exchange.

Not that I wanted to.

²⁴⁷ Bowie 2003/90/91.

²⁴⁸ Cavarero 2000/90.

²⁴⁹ Riley 2000/26.

²⁵⁰ Butler 2005/23.

²⁵¹ Cavarero 2000/36.

²⁵² Butler 2005/24.

²⁵³ 'Uniqueness' seen as 'absolute difference' (Cavarero 2000/89).

²⁵⁴ Butler 2005/34.

²⁵⁵ According to Cavarero (2000/89/90), the other is seen as a 'necessary presence. He or she is the one who consents to the very event of an appearance [*apparire*] of the existent, which – as Nancy would say – is always a co-appearance. *Appearing to each other* [*Comparendo*], they reciprocally appear as *an other*'.

²⁵⁶ Butler 2005/34.

²⁵⁷ Following jagodzinski and Wallin (2013/192), '*transformation*' has been 'used in a myriad of ways' like a 'collective phantom [which] haunts humanity today in the way our immanent species potential can become other than it currently is'.

²⁵⁸ Raunig (2013/34) differentiates between 'researchers of excellence' and 'the mass of precarious knowledge workers whose main job is to engage in mass teaching'.

²⁵⁹ Barthes 1975/1977/127.

And yet, being the one whose unconventional eccentric style and methods have enraged faculty but seduced students, I finally adapted to a set of norms which remained impersonal and indifferent to me.²⁶⁰

As time passed I became an 'instrument of that norm's agency'.²⁶¹

I became used and reduced. I converted, transformed and realized that the social exchange was 'conditioned and mediated by language, by conventions', agreements, arrangements, simply 'by a sedimentation of norms' that were 'social in character' but exceeded 'the perspective of those involved in the exchange'.²⁶²

As Butler notes, 'I bec[a]me other than what I was'²⁶³ and with this change I lost. I lost as I felt lost, not only 'in' an experience, but also 'of' an experience which was once so dear to me.

I withdrew and knew there was no compensation for this loss.

'I repeat myself.'

'You do.'

'I don't describe any concrete experience, either.'²⁶⁴

'Not even one.'

'And what is this "present field" of this "possible experience"²⁶⁵ anyway?'

'Invite Foucault.'

'What do you expect?'

'Nothing.'

'Nothing.'

'It's not a critical interrogation.'

'I am relieved.'

'Neither an analysis of history ... but an "ontology of the present", an ontology of yourself in the present,²⁶⁶ as I am interested in the making of this present.'

'I know.'

'Not yet; I am just trying to understand what the "present field" of this possible experience is.'²⁶⁷

'Probably some kind of consciousness.'

'Probably.'

²⁶⁰ Lynch 2010/54.

²⁶¹ Butler 2005/26.

²⁶² Butler 2005/28.

²⁶³ Butler 2005/26.

²⁶⁴ Citing Barthes (1977/203), 'I am not describing any "authentic" experience, giving the picture of any "real" teaching, opening any "university" dossier. For writing can tell the truth on language but not the truth on the real (we are at present trying to find out what a real without language it)'.

²⁶⁵ Foucault 1988/95.

²⁶⁶ Foucault 1988/95.

²⁶⁷ According to Foucault (1988/95), 'what is the present field of possible experiences?'.

'But "our consciousness does not necessarily take the most nostalgic path of memory".'²⁶⁸

'Did I say it does?'

Maxim looked away and I was left with just a 'voice---abrupt, reserved, subject to fits of remoteness, a voice which did not give what the body gave'.²⁶⁹

I cut myself off right from the start. With the first image of a contract. Society function. Masked. Manifested. Controlled. Collective. Norms followed forms. And all this was new to me. All this terrified me. A bourgeois value which made me feel uneasy.

I didn't understand what was expected from me and felt reduced, trivialized because of that 'not knowing' – but I didn't want to share either.

I didn't speak.

I didn't engage in any sort of exchange. Although I didn't claim a particular 'aesthetic or artistic singularity'. I just created my own world as I didn't want to be surrounded by this kind of 'political-social reality';²⁷⁰ the 'so-called' regulated, secured 'world' didn't work for me. I kept myself to myself and felt lucky to be left out. I lived in a bubble. Alienated. Isolated, where seclusion meant protection.

I felt protected while living the 'life' of an 'autonomous [less rational] actor'²⁷¹ – an illusion which forced me right into the middle of this exchange.

Centre stage ... here I was, and let myself be intimidated. Threatened by language. Language acted as a catalyst.²⁷² I felt trapped in my own inheritance.²⁷³

"The mirror is empty".²⁷⁴ It reflects "back to me no more than the falling away of my language" ...²⁷⁵

'Right now?'

'Back then. I felt stabbed by all sorts of languages and jargons; languages of authorities; languages of diverse fashions; languages of sociopolitical nature,²⁷⁶ you name it ...'

'I can't.'

²⁶⁸ ... but rather the path of certainty, but writing doesn't. Writing can't give me this 'certainty' as language is not able to 'authenticate' itself – as 'language is, by nature, fictional' (Barthes 1980/2000/85/87).

²⁶⁹ Barthes 1977/2002/71.

²⁷⁰ 'In order to experience the thinking ourselves, in order to know the possibilities of one's own mind, it is necessary for us to withdraw from the "real world"' (Wesseling 2011/10).

²⁷¹ Lynch 2010/61.

²⁷² According to Barthes (1977/195), 'when the teacher speaks to his audience, the Other is always there, *puncturing* his discourse. Were the discourse held tightly fastened by an impeccable intelligence, armed with scientific "rigour" or political radicality, it would nevertheless be punctured: it suffices that I speak, that my speech flow, for it to flow away'.

²⁷³ Harrison 2009/141.

²⁷⁴ Barthes 1977/194.

²⁷⁵ Barthes 1977/194.

²⁷⁶ Bakhtin 1981/2008/262/263.

'I simply experienced these "cruel deficits" in expressing myself.'²⁷⁷

'We all do.'

'Individual speech worked against me. Words injured me. I couldn't help it.'

'So—'

'I can't transform this loss, or can I?'

'But you might "construct a new picture" with the help of all the old experiences.'²⁷⁸

'How?'

"[A]lways according to the degree of our honesty and justice".²⁷⁹

'Always.'

It is the 'You' I have to address. A 'You' that is so unique, distinct ... yet distant. How do I belong to you? And what precisely defines this present to which you and I belong? Maybe it is this notion of 'not knowing'²⁸⁰ as part of the story which brings us closer.

Perhaps it is our presence, our appearance, our action and speech, our 'being situated', at this present moment. That particular 'historical situation'²⁸¹ Foucault had in mind.

But what is this certain element of this present situation that has to be expressed? It is this 'being together' that we share right now. Is it this 'objective intercourse',²⁸² this 'physical in-between' which provides relational meaning for Arendt?

You don't share, Maxim.

And I am aware that I don't present any 'real' picture to you.

I don't tell you the 'truth' either – as I can't give you the 'truth' on the 'real' anyway ... as it 'involves a series of operations' ... or perhaps, 'a series of falsifications'.²⁸³

'A picture isn't "distinguished from its referent", or what it represents, "or at least it is not immediately or generally distinguished from its referent".'²⁸⁴

'Where's this coming from?'

'Guess.'

²⁷⁷ Barthes 1975/1977/115.

²⁷⁸ Nietzsche 2009/76.

²⁷⁹ Nietzsche 2009/76.

²⁸⁰ Springgay et al. 2005/902; Borgdorff 2012/173.

²⁸¹ Foucault 1988/87.

²⁸² Arendt 1958/183.

²⁸³ Deleuze cited in Jagodzinski and Wallin 2013/2. Following Badiou (1997/2003/12), 'the contemporary world is thus doubly hostile to truth procedures. This hostility betrays itself through nominal occlusions: where the name of a truth procedure should obtain, another, which represses it, holds sway'.

²⁸⁴ Barthes 1980/2000/5.

'And so, "we could also play at portraits" here, where the "I" is placing itself at a distance and observing the "You" ...'²⁸⁵

"Isolating what appears here or there, collecting it up, describing it ..."²⁸⁶

'Yep.'

'But isn't that anyway what we do?'

'Well spotted.'

'So, I "could also paint a completely different portrait" of myself.'²⁸⁷

'How far would you go?'

'Further away.'

'Detachment is also a gesture of art.'²⁸⁸

"Classical art."²⁸⁹

'Barthes, yet again.'

"The painter 'detaches' a feature, a shadow" to enlarge, extend or reverse in the process of finding an expression.'²⁹⁰

'That's why art differs from "science".'²⁹¹

'That's not what I said.'

'But it keeps doing it.'

'Doing what?'

'*Integrating*, reintegrating "what [it has] distinguished".'²⁹²

At times I feel displaced.

At others I displace.

Maxim. An image in front of me, yet miles apart. How easy would it be to remove an image? Easy. A feeling of annihilation came over me. Perhaps as 'a consequence of driving out [that] image'.²⁹³ But why would I do that? That's me – caught in contradictions. I want to know you, and yet, I know that I can't get to know you. A brief interval, a few words, fragrances of appearances, a

²⁸⁵ Sarraute 1990/1989/129.

²⁸⁶ Sarraute 1990/1989/129.

²⁸⁷ Sarraute 1990/1989/129.

²⁸⁸ Barthes 1975/1977/68.

²⁸⁹ Barthes 1975/1977/68.

²⁹⁰ Barthes 1975/1977/68.

²⁹¹ As Deleuze (2006/314) notes, 'I do not see much opposition between the sciences and the arts'. Also, 'the Greek ideal of *arête* did not distinguish between art and science' (Van Gelder and Baetens 2009/100). According to Van Gelder and Baetens (2009/101), 'the relationships between art and science – or, more generally between practice-oriented and theoretical research – are more important than their differences'. Sullivan (2011/80), however, argues that 'art practice takes place beyond the paradigms and traditions of social science research'; it 'is not restricted to a specific discipline, field of research or method' (Fortuyn 2011/170). Yet, 'both science and art have traits of a parallel universe, with its own rules and laws that are connected but feebly with everyday reality' (Visser 2011/260). Following Borgdorff (2012/159), 'multidisciplinary research projects ... must still be understood as collaboration between different disciplines around a particular topic, whereby the theoretical premises and working methods of the separate disciplines remain intact'.

²⁹² Barthes 1975/1977/68.

²⁹³ Barthes 1977/2002/11.

few glances of shared interests. For Arendt, this 'in-between'²⁹⁴ is nothing more than an intangible intercourse. Like one of those 'encounters'²⁹⁵ Sehgal has in mind.

I call them incidents.

Appearance followed by disappearance embracing 'the conditions of the possible'.²⁹⁶ Like friendship, which remains problematic as it requires a 'different approach of the recommencement of thinking',²⁹⁷ a thinking which is no longer in line with 'the cliché of common sense, but a breaking away from it'.²⁹⁸

'Let's come back.'

'Where to?'

'The "desired" possibility.'

'An experience "once" so meaningful.'²⁹⁹

'Where are we anyway in relation to desire?'³⁰⁰

'Or "the" desired.'

Hegel reminded me that the mind 'does not rest in the mere apprehension of external things, [say] by sight, touch or hearing'.³⁰¹

All these years, I felt a rather 'sensuous' existence.³⁰²

I lived in a desired relationship with my ideas. This 'image' of ideas I created, I desired. At times my ideas, or its image, even desired me – ludicrous.³⁰³ My desire liberated me and my body followed.³⁰⁴ I felt enhanced

²⁹⁴ Arendt 1958/182.

²⁹⁵ Tino Sehgal in conversation, Goethe-Institut London, 20.10.2012.

²⁹⁶ Jagodzinski and Wallin 2013/186.

²⁹⁷ Jagodzinski and Wallin 2013/186. Following Derrida's (1993/380) reflection on the Kantian ethics, friendship faces 'the unstable equilibrium of ... two feelings which are opposed as the "attraction" that fuses (love) and the "repulsion" that holds at a distance (respect)'.

²⁹⁸ Jagodzinski and Wallin 2013/186.

²⁹⁹ 'It is not the object but the context and its underlying conventions that become the protagonist of meaning production' (von Hantelmann 2010/15).

³⁰⁰ According to Barthes (1975/1977/64), '[w]here am I in relation to desire?'.

³⁰¹ Hegel 1993/41.

³⁰² Hegel 1993/41.

³⁰³ Desire, according to Butler (1987/25), 'is *intentional* in that it is always desire *of* or *for* a given object or Other, but it is also *reflexive* in the sense that desire is a modality in which the subject is both discovered and enhanced'.

³⁰⁴ 'For in every action what is primarily intended by the doer, whether he acts from natural necessity or out of free will, is the disclosure of his own image. Hence it comes about that every doer, in so far as he does, takes delight in doing; since everything that is desired its own being, and since in action the being of the doer is somehow intensified, delight necessarily follows ... Thus, nothing acts unless [by acting] it makes patent its latent self' (Dante cited in Arendt 1958/175). As desire could also be perceived as 'indifferent and independent' where enjoyment of pleasure is linked to being conscious of its actualization, a consciousness, acting independently from the individual while becoming objective to itself (Hegel 1977/1952/218/219).

and enchanted. But, it wasn't 'educational love'. It wasn't the 'wholeness'³⁰⁵ with all its 'serenity, humour and goodness'³⁰⁶ Sameshima notes. It wasn't this kind of '*embodied aesthetic wholeness*',³⁰⁷ bound in resonance, 'authenticity' and coherence, neither did I feel like 'an aesthetic, spiritual, cognitive, emotional and physical being' – a 'whole being'³⁰⁸ contributing to a particular social life.

It wasn't about 'cultural and scholarly enjoyment and identity', or 'cultural enjoyment of identity'.³⁰⁹ It wasn't this coming together as 'a homogenizing movement of the ego',³¹⁰ rather a 'unique' separation, an exclusion, a differentiation, a '*difference by degree*'³¹¹ as jagodzinski and Wallis put it.

It was all about disruption.

Something was 'disrupted by the disequilibrating movement of *becoming* through which a thing becomes what *it is not*'.³¹²

'I realized that "the significations of the world around us are no more than partial, provisional, even contradictory, and always contested".'³¹³

'Sounds like—'

'Robbe-Grillet.'

'*Pour un nouveau roman*.'³¹⁴ Maxim looked up from rolling jjs. 'Are you speaking about *jouissance*'³¹⁵ now?'

'This "violent pleasure" which thrashes?'³¹⁶

'Yep.'

'No.'

'I mean where the pleasure once enjoyed "reduce[s] *itself* to a [mere] moment".'³¹⁷

'Shattered by the content of a momentary reality.'³¹⁸

³⁰⁵ Sameshima 2007a/292.

³⁰⁶ Sameshima 2007a/309.

³⁰⁷ Sameshima 2007a/292.

³⁰⁸ jagodzinski and Wallin 2013/101.

³⁰⁹ Barthes 1977/9.

³¹⁰ Barthes 1977/9.

³¹¹ jagodzinski and Wallin 2013/101.

³¹² jagodzinski and Wallin 2013/101.

³¹³ Robbe-Grillet 1963/1989/141.

³¹⁴ *For a New Novel* was 'originally published in French under the title *Pour un nouveau roman*' (Robbe-Grillet 1963/1989/4).

³¹⁵ According to Sartre, *jouissance* could be understood as the 'imaginary', whereas Lacan refers to 'Being' and Deleuze and Foucault to 'the affirmation of the will-to-power' (Butler 1987/231). Following jagodzinski (2013/31), 'the pursuit of desire is characterized by what Lacan called *jouissance* - the painful pleasure, the twist and turns of achievement and its failure after the impossible object (*objet a*) that characterises capitalism especially in its consumerist phase'. Barthes (1977/9) links *jouissance* to 'violent pleasure', pleasure that 'shatters – dissipates, loses'. A 'text that imposes a state of loss' or discomfort as it unsettles 'historical, cultural, psychological assumptions [and] the consistency of ... tastes, values, memories' (Barthes 1973/1975/14).

³¹⁶ Barthes 1977/9. According to Barthes (1977/9), 'cultural identity' gets lost.

³¹⁷ Hegel 1977/218/219.

³¹⁸ Hegel 1977/219.

‘What about creating “something” new?’

‘Such as?’

‘A “new reality”’.³¹⁹

‘A return.’

‘A return not illusionary, but fictional.’³²⁰

‘Imagining oneself anew.’³²¹

‘Creating a new individuality, a “fictive identity”³²² where the “*historical subject*” comes back to you.’³²³

‘Stained by an experience.’

‘Always ...’

“‘[C]aught up in a double discourse, from which [one] cannot escape’”.³²⁴

‘I write myself as a subject at present out of place,’ back into the ‘theatre of society’, which is returning to me ‘not as illusion, but as *fiction*’.³²⁵

I am returning to you fictionally. I am imagining myself as an individual with a ‘fictive identity’.³²⁶ The “experience” of the self’ becomes ‘*self-authorized* at the Imaginary level of the ego’.³²⁷ A ‘constructed symbolic form’ which opens up ‘the gap between self and Other’, a ‘symbolic discourse’ which ‘cannot be fully comprehended’.³²⁸

At least I feel more protected. Sheltered by my own established ‘fictionality’. I am free again to reimagine the ‘B-school world’ I once envisioned.

A ‘world’ of independence and ‘autonomy’³²⁹ moving towards a ‘world’ of collaboration and connectivity, of integration and co-ordination where an overlapping of spaces generate new platforms for interactions, where new opportunities for ‘artistic’ engagement across disciplines emerge, and where a new broader faculty model asks for fusion.³³⁰ A blurring of functions, units and departments leading into a ‘liberal-art-based-business-education-ideal’,

³¹⁹ Relating our own image to experiences of the past (Nietzsche 2009/76). Foucault ‘remind[s] us that desire is a name that not only accounts for an experience, but determines that experience as well, that the subject of desire may well be a fiction useful to a variety of regulative strategies’ (Butler 1987/238).

³²⁰ Barthes 1973/1975/62.

³²¹ Barthes 1973/1975/62.

³²² Barthes 1973/1975/62.

³²³ Barthes 1973/1975/62.

³²⁴ Barthes 1977/2002/41.

³²⁵ Barthes 1973/1975/62/63.

³²⁶ Barthes 1973/1975/62.

³²⁷ Jagodzinski and Wallin 2013/194.

³²⁸ Jagodzinski and Wallin 2013/194 – which shouldn’t be called ‘epistemology ... research’.

³²⁹ According to Raunig (2013/34), ‘the autonomy of universities is once again a topic of debate, but the idea behind it is now a very different one – autonomy in the sense of entrepreneurial freedom’.

³³⁰ Following Lynch (2010/57), ‘the highly individualized entrepreneurialism that is at the heart of the new academy ... has allowed a particular “care-less” form of competitive individualism to flourish’.

yet attached to a sense of 'freedom', a freedom in the form of absence, an absenteeism of barriers, as Leclair puts it.³³¹

Simply, this 'cool new field of creativity'³³² one could only ... imagine ...

'How can I make myself better understood?'

'Keep trying.'

'How can I make an experience better understood which is not only a "private affair", but also a "matter of tradition"?'³³³

'What do you want to do?'

'Recreate recent perceptions.'

'But isn't that what we are doing anyway? In our perception we are constantly creating or reconstructing ...'³³⁴

'An experience.'

'As our experience is the potential of a past condensed to the present.'

'You name it.'

'As we are drawing from our "collective" past ... as we are drawing from our collective, historical and cultural memory.'³³⁵

'But how do I represent my perceptions in relation to our collective past? How do I express in writing how my history prompted me to act?'³³⁶

'Well ...'

'How do you, as a writer³³⁷ "represent" a certain history,³³⁸ and does a "writer's life" always need to express its historical presence?'

'That's not an aesthetic question.'

'It's an "existential" account.'

'Ah.'

'An attachment to the past versus the living in the present.'

'As a writer, I am *in the present* and at the same time I am not.'³³⁹ I am at the "very jointure between the new world, between the absent world of the past and world of the present that's in the process of being created".³⁴⁰

'Still in the process of becoming.'

'And "that [particular] jointure" is the "*thing to write*" about.'³⁴¹

³³¹ Leclair 2013/258.

³³² Raunig 2013/115.

³³³ Benjamin 1955/1999/153.

³³⁴ Bergson 1912/2004.

³³⁵ Benjamin 1955/1999/153. According to McNiff (2013/138), 'the fictional narrative we create will contribute to the formation of collective memory, even though our narratives may not fit the conventions of historical scholarship'.

³³⁶ Barthes 2003/2011/283.

³³⁷ For Barthes (1977/193/194) 'the term "writer" ... refers to a practice, not to a social value'.

³³⁸ Barthes 2003/2011/283.

³³⁹ Barthes 2003/2011/283.

³⁴⁰ Butler 2005/68.

‘Although—’

‘Although as a writer,’ Maxim cut in, ‘I will never be able to give a full account of myself.’³⁴²

‘You hinted that.’

‘There will always be situations or circumstances where I “could not have been present”.’³⁴³

‘Noticeably, those “which are prior to one’s own emergence as a subject”.’³⁴⁴

‘That’s how Butler sees it.’

‘I oscillate between my own story and stories told by others.’

‘Where each story could be a possible story on its own.’³⁴⁵

‘But “no single one” alone is true.’³⁴⁶

‘Can we speak of “truth”?’³⁴⁷

‘Probably not.’

‘Certainly not, as it is only our memory that recounts.’³⁴⁸

‘It recounts the “in-between”.’

‘Through the telling of the story this “I”, this “new I” will be created,³⁴⁹ although refined through each reclaiming and revising.’

‘And here we might come to new understandings.’³⁵⁰

‘As well.’

‘Or new relations.’

‘You might.’

‘Between the “I” and the “other”.’³⁵¹

‘But in the end you need to decide which narrative form you choose, as each form adapts to certain conditions, temporalities, occurrences ...’

‘And in more tangible terms?’

³⁴¹ Barthes 2003/2011/284.

³⁴² Butler 2005/12. ‘The narrative structure of my account is [already outdated] by the *structure of address* in which it takes place. [My narration is already] ‘outmoded’ in the moment of the telling of the story – as ‘things have already taken place to make me and my story possible in language’ (Butler 2005/39).

³⁴³ Butler 2005/37.

³⁴⁴ Butler 2005/37.

³⁴⁵ Butler 2005/37/39.

³⁴⁶ Butler 2005/38.

³⁴⁷ According to Jagodzinski and Wallin (2013/5), ‘this is not simply an appeal to the absence of truth, but rather, the necessity that truth be commenced by an encounter that demands explication, deciphering, and translation’. A force ‘to *think anew*’.

³⁴⁸ Following Crane (1997/50), ‘the nature of memory is change and distortion over time’, it ‘becomes less accessible over time’ due to transience, absent-mindedness, blocking, misattribution, suggestibility, bias and persistence (Schacter 1999/195). According to Schacter (1999/195), ‘transience, absent-mindedness, and blocking – all entail forgetting a fact or event that one wants to remember ... persistence – involves remembering a fact or event that one would prefer to forget. Persistence is revealed by intrusive recollections of traumatic events, rumination over negative symptoms and events, and even by chronic fears and phobias’.

³⁴⁹ Butler 2005/39.

³⁵⁰ Absolon and Willett 2005/101.

³⁵¹ Cavarero 2000/36.

‘When I try to begin a story,’ Maxim said, ‘I have to begin somewhere. I have to choose a “fracture”, or section of an experience, maybe a section of my life, which had an impact on me. Maybe, I start with an event or an action or with just an image of an action or an “event”.’³⁵²

‘There you are.’

Once upon a time there was an ‘independent artist’ who moved from ‘artistic’ to ‘academic’ status all the way up through the index numbers of B-school ranks, while ‘creativity’ became a fixed ‘seat’ in the portfolios of business schools.

Creativity became ‘reborn, reconjured, rebranded, resurgent’³⁵³ in the light of a newly formed ‘creative class’ with ‘truly creative social actors’; Beuys became the ‘it’ kid again, and even more his notion that everyone can be an artist.³⁵⁴

And so the search for ‘creative’ qualities began, which resulted in a ‘total creative imperative’, away from ‘individualist autonomous qualities’ and more towards something ‘societal’.³⁵⁵

And as ‘the fog machines of creativity’ became ‘influential propaganda tools’³⁵⁶ generating ‘an aura’ that appeared more promising than others,³⁵⁷ these ‘creative energies’ poured into business schools eagerly looking for new ‘creative agents’ to join.

Quickly, the ‘artist’ began to serve as a ‘role model’ linked to creative partnerships where the place and space for ‘critical’ thought and ‘theory’ became, however, blurred.³⁵⁸

And soon the ‘independent artist’ felt in the midst of it and hoped to ‘influence and change the discourse’, as s/he, the ‘artist’, was rather interested in the ‘symbolic function’ of the ‘creativity debate’.³⁵⁹

Our outlines blurred as the snowfall increased. A coffee van passed as a grainy backdrop. I was happy to be back. Columbia Road.

‘Departure.’

‘Can’t we move on?’

‘Your departure was related to an “academic world” where its “business” context somehow changed.’³⁶⁰

³⁵² According to Feltham, ‘events happen in certain times and places which, unlike the minor contingencies of everyday life, rupture with the established order of things’ (Badiou 1988/2005/Translator’s Preface/xxvi).

³⁵³ Raunig et al. 2011/1.

³⁵⁴ Bishop 2004/61; Rojas 2010/1; Raunig et al. 2011/1.

³⁵⁵ Raunig et al. 2011/1.

³⁵⁶ Raunig 2013/113.

³⁵⁷ Raunig 2013/115.

³⁵⁸ McRobbie 2011/130; von Osten 2011/133.

³⁵⁹ von Osten 2011/134.

'Well ...'

'It changed around you and this change, intentionally or unintentionally, was inflicted on you and your "object of desire".'

'Are you attempting an in-depth sociological analysis?'

'If you want me to.'

'I don't.'

'At the moment I am just speaking about narrative choices.'

'What choices?'

'Options for us to think about.'

The 'world in language' brought us closer.

Suddenly there was something of interest - that 'inter-est' Arendt had in mind - came between us, related us just for a moment. But, however alike we might appear, while sharing 'something' through language, your story, Maxim, will never be my story³⁶¹ and mine will never be yours. 'No matter how much the larger traits of our life-stories are similar.'³⁶²

And even if I look out for it, I might 'not recognize myself in you', neither you in me.³⁶³ We don't share a 'common identity', neither does your story help me to make sense of mine.³⁶⁴ I sense its opposite or otherness as I recognize your individuality in this unrepeatable moment of time which might capture my desire, my loss, and maybe my retrieval. It might tempt my memory, my perception and even my imagination. And so, what did we share so far? A sequence of dialogues, perhaps, a few 'narrative scenes', which, however, remain indifferent to our existence.³⁶⁵

Maxim, I am telling you a story in 'the language of the *you*'.³⁶⁶

'Thinking of society is—'

'Inevitably "optional"?'³⁶⁷

'Unavoidably "doctrinal".'³⁶⁸

Is it me, or the world? The world, or myself? The 'academic world' or myself?

³⁶⁰ Following Borgdorff (2012/32), the term 'academia' refers here to 'higher education', to 'academisation', 'the dispirited reality of university bureaucracy and to an objectionable "academic drift"'.
³⁶¹ Cavarero 2000/92.

³⁶² Cavarero 2000/92.

³⁶³ Cavarero 2000/92.

³⁶⁴ Cavarero 2000/92.

³⁶⁵ Cavarero 2000/92.

³⁶⁶ Cavarero 2000/92. See also Butler 2005/51.

³⁶⁷ Barthes 2003/2011/285.

³⁶⁸ Barthes 2003/2011/285.

The B-school world, UC/B world then U/B world, or myself?³⁶⁹ Pretentious. What about ideas, events, principles that might have changed? All these cultural/political, and to some extent 'artistic' transformations, and yet what created these transformations? Something that 'stir[red] up controversy and disrupt[ed] the accepted social order so as to redirect public attention and change things as they are'?³⁷⁰

At the moment it's not about the protagonist, the hero³⁷¹ of a novel. It's not about 'someone' being caught between centuries, borders or traditions. It's not about loss, harmony and rediscovery, neither about compromises and values. And anyway – what compromises, what values?³⁷² It's not about moral judgement – and who am I to judge?³⁷³ I lack certainty. I always do. I am still working on my image here. I am still working on what I should or shouldn't expose or express. I am still working on how I should appear to you, Maxim, the ever-changing subject.³⁷⁴ I haven't moved beyond how we relate or adapt – this coming to know each other ... a becoming without even being conscious of it – just like characters of a novel.

'Gadamer thought about tradition as transmission not conservation.'³⁷⁵

'Which doesn't mean that we "simply leave things unchanged or merely conserve them".'³⁷⁶

'Did I say we do?'

'For me it's about "learning how to grasp and express the past anew".'³⁷⁷

'An opening up of possibilities.'

'Or, modifying and restaging conventions.'³⁷⁸

'But social values and conventions can't be randomly "altered and recoded".'³⁷⁹

³⁶⁹ UC/B = university college/business school; U/B = university/business school.

³⁷⁰ Rolling 2013/38.

³⁷¹ According to Arendt (1958/186/notes), 'the word "hero" [as] stated in Homer, was no more than a name given each free man who participated in the Trojan enterprise and about whom a story could be told ... [it] ... has certainly a connotation of distinction, but of no other than every free man was capable'.

³⁷² Following Biggs and Büchler (2010/87), the 'academic community is satisfied with the coherent relationship between its values and its actions'.

³⁷³ Barthes 2003/2011/285.

³⁷⁴ Arendt 1978/36.

³⁷⁵ Gadamer (1986/49); Gadamer (1986/48/49) also reminds us that 'as finite beings, we already find ourselves within certain traditions, irrespective of whether we are aware of them or whether we deceive ourselves into believing that we can start anew. For our attitude does nothing to change the power that tradition exercises over us. But it makes a difference whether we face up to the traditions in which we live along with the possibilities they offer for the future, or whether we manage to convince ourselves that we can turn away from the future into which we are already moving and program ourselves afresh'.

³⁷⁶ Gadamer 1986/49.

³⁷⁷ Gadamer 1986/49.

³⁷⁸ 'Butler argues that "an act, in order to become effective ... has to take place within a framework of conventions and traditions"' (von Hantelmann 2010/104). And yet, according to Jagodzinski and Wallin (2013/188/notes), we have to be careful not to reinsert 'pre-established circuits of power', and whatever we preserve 'is sufficient for the production of a life not yet anticipated by the desires of the current socio-political order'.

³⁷⁹ von Hantelmann 2010/104.

‘Perhaps not.’

‘Surely not,’ Maxim said and tossed the stub of a *jj* into the bin. ‘In literature, language “only becomes art when it becomes part of our own language”.’³⁸⁰

‘I wish.’

‘And yet, a work of art “only gains its singular power through” what von Hantelmann calls “a certain degree of quotation and repetition”.’³⁸¹

‘Traditionally embedded.’

‘By linking “a positive and a negative continuation of tradition in such a way that both the continuity and the break are formulated with maximum clarity and intensity”.’³⁸²

‘That must be—’

‘Groys.’

Fine features. A delicately pale skin. A gentle purity. This kind of refinement, Wilde might have acknowledged.

‘The soul craves beauty.’³⁸³

Why do I always care about the beautiful, ‘the grotesque, the sublime, the comic, the ugly, and the elegant?’³⁸⁴ Beauty—acknowledged as ‘a repressed and taboo concept’ [which] can be tolerated only if complicated by discord, shock, violence and harsh terrestrial realities’.³⁸⁵ That’s why.

That’s what I learnt as time passed. The beautiful became ugly and the ugly beautiful.³⁸⁶ A ‘concept’ that tantalizes, confuses, inspires, enthuses, arouses and finally shatters. It is ‘strong, violent and crude’.³⁸⁷ Pleasure/bliss – *plaisir/jouissance*. Contenting, filling, granting – euphoria, defeat, loss, destruction – exhausting its necessity as soon as it appears.

Don’t be *deluded by* an image.³⁸⁸

They entered the café. Each a dog in tow, matching coats, leaving complementing expressions – just on the very surface of things.³⁸⁹

‘Would you mind?’

³⁸⁰ Gadamer 1987/49.

³⁸¹ von Hantelmann 2010/105.

³⁸² Groys cited in von Hantelmann 2010/105. Žižek (2014/141/142) refers to T. S. Eliot and the ‘paradoxical link between the completeness of the past and our capacity to change it retroactively: precisely because the pure past is complete, each new work rearranges its entire balance’.

³⁸³ O’Donohue 2003 cited in Adler 2012/7.

³⁸⁴ Taylor et al. (2012/1). Following Irwin (2003/72), ‘there are many aesthetic categories including the beautiful, sublime, ugly, comic, gracious, picturesque, agogic, tragic and sacred (and others)’. And yet, following Taylor et al. (2012/1), ‘we care about the grotesque, the sublime, the comic, the ugly, and the elegant because they are all part of the richness of human existence’.

³⁸⁵ Adler 2012/10/notes. ‘To put it mildly, there is no longer any consensus on the meaning of beauty in contemporary art’ (Van Gelder and Baetens 2009/98).

³⁸⁶ Dilleymuth 2011/229. Citing Dilleymuth (2011/229), ‘the ugly is beautiful and the beautiful is ugly’.

³⁸⁷ Barthes 1973/1975/25.

³⁸⁸ Barthes 1973/1975/25.

³⁸⁹ Winterson 2000/2001/44.

'Help yourself.'

'It seems you like rolling them.'

'I do. "I can't think without tobacco."³⁹⁰ I either roll or smoke.'

'That's—'

'*Plaisir*.'

Watching Maxim performing.

Transforming in-between the act, smiling – yet detached. A quick glance, a subtle gesture, a tender voice. How can I read Maxim? I can't. Shall I look away, imagine someone else, remove an image, choose another – shall I sacrifice the 'image-repertoire'...?³⁹¹

Not again.

Arriving, departing – margins of indecision, hesitation, uncertainty.³⁹²
That's me.

Held in another's language, or torn between. The one which is expressive, the other critical;³⁹³ the one which is native, the other 'borrowed' or lent to me for a present time. Do I have to be thankful? Perhaps.

Stuck between discourses; resistant to giving in to reductive systems. I want to speak/act differently. I want to restart my perceptual journey on a blank piece of paper, a neutral background, an empty space like the white cube³⁹⁴ at Hoxton Square.³⁹⁵

'I'm confronted by an illusion of expressivity.'

'As you would be.'

'I want to find a language that is pure, natural and free of distortion.'

'That's utopic.'

'I want to capture the illusion of experiences, memories and feelings.'

³⁹⁰ Houellebecq 2012/95.

³⁹¹ Barthes 1977/2002/108.

³⁹² Plato believed beauty, in a person, prompts desire – an object/subject of contemplation (Scruton 2009/39) – an 'ontological desire' in Barthes' (1980/2000/3) terms.

³⁹³ Mairs (1994/44/45) doesn't 'distinguish between creative and critical writing because all writing is creative ... And all writing is critical, requiring the same sifting, selection, scrutiny, and judgment of the material at hand. The distinctions are not useful, except to people who want to engender an other with whom they can struggle and over whom they can gain power. And because they are useful in that way, they are dangerous'. Following hooks (1999/37), 'refusing to accept these distinctions was and remains a rebellious act, one that can challenge and disrupt hierarchical structures rooted in a politics of domination both within the academy and in the world outside'.

³⁹⁴ D. von Hantelmann, Tate Conference: Inside/Outside: Materialising the Social, Saturday 21 July 2012, 10.30–17.40.

³⁹⁵ According to Foucault (1977/epigraph), 'thought is no longer theoretical. As soon as it functions it offends or reconciles, attracts or repels, breaks, dissociates, unites or reunites; it cannot help but liberate or enslave. Even before prescribing, suggesting a future, saying what must be done, even before exhorting or merely sounding an alarm, thought, at the level of its existence, in its very dawning, is in itself an action – a perilous act'.

‘As a subject of this particular present.’

‘As the one who enjoys these jjs.’

I started my journey with ‘impulsions’.³⁹⁶ I was guided by the consciousness of my own feelings and intuition.³⁹⁷

But does that mean I am already categorized? I feel exposed as only the ‘private life is that zone of space, of time’, where we might not be classified.³⁹⁸

Maxim gazed at me with this ‘strange, sombre look of sympathy’³⁹⁹ – or perhaps, it’s me inventing, imagining while converting naturally into ‘posing’.

A creation.

I became while morphing into this image; played the ‘social game’; subscribed and identified myself as part of them – then – and acted in accordance with their norms, their values, their beliefs and practices.⁴⁰⁰

I acted in accordance with their ‘conventions’,⁴⁰¹ worked within their categories and paid the cost.⁴⁰²

Collini saw it coming.

Knowingly appearing, knowingly transforming while suffering from a sensation of loss.⁴⁰³ This ‘self-loss’ Butler has in mind.

What is my image worth?

I turned around. The café seemed packed. People pushing in, or dropping out carrying laden trays. The magnet of the community – even on a freezing Friday morning.

‘Basically, UBC triggered it off.’⁴⁰⁴

‘What?’

‘A new field of interest, probably attached to a new kind of freedom, a freedom of expression ...’

‘An illusion.’

‘Call it storytelling.’

³⁹⁶ Dewey 1934/2005/61.

³⁹⁷ Following Dewey (1934/2005/61), ‘impulsions are the beginning of complete experience because they proceed from need; from a hunger and demand that belongs to the organism as a whole and that can be supplied only by instituting definite relations (active relations, interactions) with the environment ... But the impulsion also meets many things on its outbound course that deflect and oppose it. In the process of converting these obstacles and neural conditions into favouring agencies, the live creature becomes aware of the intent implicit in its impulsion’.

³⁹⁸ Barthes 1980/2000/15.

³⁹⁹ Hesse 1958/2009/176.

⁴⁰⁰ Biggs and Büchler 2010/83.

⁴⁰¹ Biggs and Büchler 2010/83.

⁴⁰² ‘... we either work within their categories or we pay the cost’ (Collini 2012/120).

⁴⁰³ ‘Inauthenticity’ according to Barthes (1980/2000/10/11).

⁴⁰⁴ UBC = University of British Columbia.

‘Storytelling?’

‘I already saw the headline: “A voyage in and out of arts-based business education” – although I wasn’t even out. I hadn’t left. I was still part of it—of them.⁴⁰⁵ I was still part of an institution, a department, a function. I was still introducing B students to different art forms. And not just ... what did I actually know? I only knew there is a story to be told.’

‘A kind of longing, perhaps.’ Maxim smiled. ‘A “longing to recover the past in such a way that one experiences both a sense of reunion and a sense of release” ...’⁴⁰⁶

‘I’ll take the “release” bit, but swap the “reunion”.’ I wasn’t even sure who could be interested ... who would actually listen to this tale?⁴⁰⁷

‘So, UBC came in handy?’

‘I felt inspired as soon as I met Leggo, Irwin, Bryson. I had conversations and dialogues. I felt tempted, more tempted, not that I could “envision” Canada, and yet, it seemed they had it all – all this arts-based/arts-informed/a/r/t/o-graphic stuff – EDCP, EDST, CCFI, LLED,⁴⁰⁸ profs swinging “in, between, and across art and educational research”⁴⁰⁹ while challenging conventions.’

I left it casual.

Barthes reminds me that ‘a language and a style are objects’⁴¹⁰ and that the telling like the writing about an experience is a compromise.

A ‘compromise between freedom and remembrance’.⁴¹¹

A ‘freedom which remembers’,⁴¹² and here I can choose, even if it is for just a moment. This particular moment I am talking to you, I have choices. Choices in expressing myself. It is ‘an individual act of selection and actualization’;⁴¹³ I would like to express myself with ‘significance’ where meaning is rather ‘*sensually produced*’.⁴¹⁴

I feel intimidated.

I feel constrained by the choices I have. Restrained by the variety of languages from which I can choose from. And what do I actually try to convey?

Bakhtin said ‘there is always a gap between our own intentions and the

⁴⁰⁵ The academic ‘community has a shared set of values that define them and to which the members broadly subscribe and thereby identify themselves as part of that community’ (Biggs and Büchler 2010/83).

⁴⁰⁶ hooks 1999/84.

⁴⁰⁷ According to Benjamin (1955/1999/87), ‘[t]he storyteller takes what he tells from experience – his own or that reported by others. And he in turn makes it the experience of those who are listening to his tale’.

⁴⁰⁸ EDCP (Curriculum and Pedagogy), EDST (Educational Studies), CCFI (Centre for Cross Faculty Inquiry) and LLED (Language and Literacy Education).

⁴⁰⁹ O’Donoghue 2009/366.

⁴¹⁰ Barthes 1953/1967/15.

⁴¹¹ Barthes 1953/1967/17.

⁴¹² Barthes 1953/1967/17.

⁴¹³ Barthes 1953/1967/82.

⁴¹⁴ Barthes 1973/1975/61.

words'.⁴¹⁵ The gap between what we believe we say and what we are actually saying. I move between texts of the past and texts of the present. I shift between impressions and emergences, the inactive and the reactive. I oscillate between telling and withdrawing, between willingness, commitment, even pleasure (at times) ... but then I hold back – again. Captured by my own indignations and fears.

How do I bring my present expression to the service of previous experiences?⁴¹⁶ What is the actual meaning of this experience? And, what is it worth in this 'actuality', this present we share?⁴¹⁷

Foucault haunts me. I am 'my own symbol'.⁴¹⁸ 'I am the story which happens to me' and 'I have nothing to compare myself to'.⁴¹⁹ There is no blueprint, no schema, no model.

Speaking on oneself⁴²⁰ seems anyway like 'a pretentious idea'.⁴²¹

'Basically, I wanted to learn more about arts-based research.'⁴²²

"Who needs arts-based research?"⁴²³

'Thanks, Maxim.'

'Thank Pariser ... and so UBC was a source of acknowledgement? An acknowledgment from an educational body which seemed to appreciate all this "unconventional stuff".'

'But I can't really speak about a reciprocal act, here.'⁴²⁴

⁴¹⁵ Bakhtin 1981/2008/424.

⁴¹⁶ According to Barthes (1975/1977/56), 'to put my present expression in the service of my previous truth'.

⁴¹⁷ Foucault 1988/89.

⁴¹⁸ Barthes 1975/1977/56.

⁴¹⁹ Barthes 1975/1977/56.

⁴²⁰ 'or to write on oneself' according to Barthes (1975/1977/56).

⁴²¹ Barthes 1975/1977/56.

⁴²² Barone (2008; 1997; 1995); Eisner (2008); Finley (2008; 2003); Leavy (2009); McNiff (2013b; 2008); Barone and Eisner (2012; 1997); Rolling (2013). Following Sullivan (2006b/21–24), arts-based researchers ask: '*Can artistic forms be used as the basis for educational inquiry?* Realizing that educational research that merely adopts methods from the sciences cannot fully address the complexity of human learning in all its artistic richness, arts-based researchers seek to extend the methodological landscape opened up by qualitative researchers ... [they] ... position their practice within the domains of education and the social sciences ... [some embrace] ... the use of reflective and responsive approaches ... [and choose] ... artistic forms that ... capture, reflect, and inquire' (23). 'Arts-based researchers make use of methods found in the arts and humanities that emphasize literary traditions and therefore the "artistry" characteristic of the research is akin to art criticism and narrative storytelling' (24). '[Emphasising] constructivism, interpretation, and contextualism, [arts-based research] is adaptive and lends itself to interdisciplinary approaches ... to offer new perspectives on educational issues ... [to expand] ... inquiry practices, yet this is undertaken within existing research paradigms ... [And so one might ask] ... what can be achieved if the conditions of inquiry remain locked within the constraints of the social science research' (24).

⁴²³ Pariser 2013/62. Siegesmund (2014/1) rephrases the question stating: 'do the social sciences really need arts-based research methodologies?' and 'why do we need arts-based research?' (3). Pariser critiques the concept of arts-based research indicating 'that a) the meaning of the term "research" cannot be infinitely stretched, such that it refers both to the careful, intelligent and unsystematic explorations of creative artists, AND to the equally creative but more systematic activities of social scientists' (2013/62). Siegesmund addresses two areas of concern. 'One relates to artistic research, the second relates to arts-based research in the social sciences, yet in both cases the problem relates exactly to the vast array of methods of "interpretation, assessment and emulation of works of art"' (2014/3).

'Why not?'

'Because I made contact. I contacted Carl (Leggo), then Rita (Irwin), who told me how artfully they merge schools and faculties, linking research in education and pedagogy to drama, literature, dance and painting. Rita and Carl introduced me to Barone and Eisner, to Cole and Knowles, to creative processes, social research and artistic production.⁴²⁵ They showed me new ways of engaging, perceiving and meaning-making.'⁴²⁶

'How?'

'UBC impressed.'

'I got that ... but how did this kind of "post-structural conceptualization of practice" actually work?'⁴²⁷

'Pardon?'

'This mix between discourses. Art, literature, sociology and pedagogy,⁴²⁸ or art and writing (graphy) ...'⁴²⁹

'It basically rechanneled the question "*What* is 'art, research, or education'?" or "*Who* is 'an artist, researcher or educator'?" into "*When* is a person an artist, researcher or educator?" or "*When* is an experience art, research or education?"'⁴³⁰

'And that set you off?'

'I felt intrigued by this kind of "emergentist attitude".'⁴³¹

'By "something" undefined, you mean.'

'By something more open-ended, which seemed to be motivated by some kind of creative and social exchange.'

'Like what?'

'UBC promoted all these c-words: co-operation, co-production, collaboration seen as a passage in relation to time and space.'

'Which works for some.'

'They believed in something more "transitory".'⁴³²

'Whatever ...'

'Nothing is solid. Nothing is fixed.'⁴³³

⁴²⁴ 'Does recognition, as Hegel argues, consist in a reciprocal act whereby I recognise that the other is structured in the same way I am? And do I recognise that the other also makes, or can make, this recognition of sameness?' (Butler 2005/27).

⁴²⁵ Bresler 2006; Macleod and Holdridge 2006; Sullivan 2006b; Simons and McCormack 2007; Eisner 2008; Cole and Knowles 2008; Irwin and Springgay 2008b; Barone and Eisner 2012; McNiff 2013b.

⁴²⁶ Bchner and Ellis 2003; Barone 2008; Siegesmund 2014.

⁴²⁷ Irwin et al. 2008/205.

⁴²⁸ Barthes 1980/2000/8.

⁴²⁹ Irwin 2004; Springgay et al. 2005; Irwin et al. 2006; 2008.

⁴³⁰ Irwin et al. 2008/205; 2006/70. See also Goodman (1978/57–70), 'When Is Art?'

⁴³¹ Or, "emergentist" pedagogy' according to Kalin et al. (2009/357).

⁴³² According to Springgay et al. (2005/902), 'the a/r/tographer is unable to come to conclusions or to settle into a linear pattern of inquiry. Instead, there is a nervousness, a reverberation ... [something which] ... refuses absolutes; rather, it engages with a continual process of not-knowing, of searching for meaning that is difficult and in tension. Tension that is nervous, agitated, and unpredictable'.

There are times when I lose the thread, the link, or the relation. There are times when my telling is blurry and faint. There are times when I jump, or skip an explanation, when I lack precision or attention to detail. There are times when I don't illustrate the point I make, or analyse a situation; when I miss out, or take a short cut to break a straight line. But all I am doing here is trying on voices⁴³⁴ while listening to the voices around me, imitating them⁴³⁵ or playing with them, as I want to find my own voice. A voice which has to be cultivated before it speaks for itself as I want to speak for myself.⁴³⁶ But then, at these times I know I have lost you.⁴³⁷ I am reacting to the 'discourse which surrounds' me.⁴³⁸

I am 'concealing some interior and revealing some "surface"' ...⁴³⁹

'Simply put, there was a lot of movement.'

'I bet.'

'Movement in the context of emergent art and text forms, where space and time in the process of undergoing are understood differently.'⁴⁴⁰

'How "differently"?'⁴⁴¹

'Perhaps a bit more current, closer, linked perhaps, to a particular moment in time ... like this here and now where "we" are situated.'

'Feels like shifting relations,'⁴⁴² Maxim said.

'That's it!'

'That's Bourriaud – all these ever-changing relations between artists, production, locations and audience,⁴⁴³ where the creation, presentation and reception of an "artwork" is located in interhuman encounters.'

'Which also defines "a/r/tography"⁴⁴⁴ ... a methodology which is practice, process, and product⁴⁴⁵ starting from the practices of artists, researchers, teachers⁴⁴⁶ – you choose.'

⁴³³ Winterson 2000/2001/44.

⁴³⁴ Leggo 2008/7

⁴³⁵ Mairs 1994/25.

⁴³⁶ This 'prerequisite for maturity' according to Conway (1998/180).

⁴³⁷ Butler 2005/68.

⁴³⁸ Barthes 1975/1977/145.

⁴³⁹ Arendt 1978/37.

⁴⁴⁰ Irwin et al. 2008/212. A reconfiguration of 'our sense of space and time' according to Siegesmund (2014/6).

⁴⁴¹ Following jagodzinski and Wallin (2013/16), 'differences' as perceived by Deleuze and Guattari are 'emerging and vanishing depending on the specific situation. Differences are neither stable nor given but emerge within a context, always becoming'.

⁴⁴² Bourriaud 1998/2002.

⁴⁴³ Irwin et al. 2008/212/213.

⁴⁴⁴ Irwin et al. 2008/212/213. Citing Irwin and Springgay (2008b), 'a/r/tography as practice-based research is situated in the in-between, where theory-as-practice-as process-as-complication intentionally unsettles perception and knowing through living inquiry' (xxi). It 'is concerned with self-study, being in community, relational and ethical inquiry' (xix). See also Pinar 2004/9.

⁴⁴⁵ Sinner et al. 2006.

'Are there choices?'

'Just think about something which lingers in the space of the in-between.'⁴⁴⁷

'I always do.'

'Something which oscillates between intimacy and distance, presence and absence.'

'Careful.'

'A/r/tography vacillates between the arts and scholarly writing, where a/r/tographers emphasize inquiry in and through time; they perceive the world artistically and educationally.'⁴⁴⁸

'Sounds like boundary crossing.'⁴⁴⁹

'Or "border violation".'⁴⁵⁰

'Are we playing "pick and choose"?'

'A/r/tographers construct research and knowledge as acts of complication.'

'That's worrying.'

'They realize that meaning-making can be disturbing and unexpected.'⁴⁵¹

'And that enticed you?'

Barthes phrased it nicely: 'language snowballs'⁴⁵² ... I am throwing 'language snowballs [at you] without any tactical thought of reality'.⁴⁵³

But that's not how to bring a past experience into the present situation. That's not how to create a story that has already taken place. That's not how I envision myself. That's not how I envision to write myself. Although I 'cannot *write myself*' anyway.⁴⁵⁴

At the moment I let myself be dominated by words that 'compensate for nothing, sublimate nothing'.⁴⁵⁵

My telling as my writing 'is precisely *there where you are not*—'⁴⁵⁶ Maxim.

⁴⁴⁶ Springgay et al. 2005/902; Sullivan 2006b/25; Bresler 2006/53; Leavy 2009/3; Following Sullivan (2006b/25), 'A/r/tography references the multiple roles of Artist, Researcher and Teacher, as the frame of reference through which art practice is explored as a site for inquiry ... the Artist [is viewed as] 'someone who *en-acts* and embodies creative and critical inquiry; the Researcher *acts* in relation to the culture of the research community; and the Teacher *re-acts* in ways that involve others in artistic inquiry and educational outcomes'. See also Irwin (2004/29); Irwin and Springgay (2008b/xxv); Jagodzinski and Wallin (2013/71).

⁴⁴⁷ Irwin 2003/64. According to Irwin (2003/64), 'lingering in the in-between space, the and or /, is an active space for knowledge creation, and particularly, an active space for unfolding aesthetic sensibilities'.

⁴⁴⁸ According to Sinner et al. (2006/1228), a/r/tographers might call attention to visual-, performative- and/or musical inquiry, as well as 'oral histories or autobiography', among others. They acknowledge 'the practices of artists, researchers, and educators as places of inquiry and use[s] those practices to create, interpret, and portray understanding'.

⁴⁴⁹ 'Crossing borders' in Cutcher's (2008/26) terms means 'wandering into unknown territories'. Borgdorff (2012/206) uses the term 'boundary work' referring to the 'borderline between art and academia (and between art and other life domains), where the presumed stability of things is relinquished in favour of an open outlook on what is possible and what we do not yet know'.

⁴⁵⁰ Borgdorff 2012/143. Following Borgdorff (2012/143), 'these specific "border violations" can spark a good deal of tension [as] the relationship between art and academia is uneasy, but challenging'. See also Irwin and Springgay (2008b/xxi).

⁴⁵¹ Springgay et al. 2008/84; Finley 2008/73; Siegemund 2014/6.

⁴⁵² Barthes 1977/2002/80.

⁴⁵³ Barthes 1977/2002/80.

⁴⁵⁴ Barthes 1977/2002/98.

⁴⁵⁵ Barthes 1977/2002/100.

'A/r/tography signifies the multiple roles played in arts-based research.'

'As acts?'

'As practices of artists and educators, which are perceived as relational, embodied and active.'

'Bourriaud again.'

'A/r/tography evolves from artfulness.'

'Noted.'

'It draws meanings from "images, materials, situations, language, space and time"⁴⁵⁷ where the processes of art-making are acts of research.'⁴⁵⁸

'That's what I said.'

'It's a hybrid, practice-based form of methodology; an ongoing, interconnected process of art-making and writing which can be seen as a—'

'Living inquiry.'⁴⁵⁹

'How do you know?'

'I am a writer.'

'Does it apply to any writer?'

'I only speak for myself.'

'And yet, for a/r/tographers like Irwin, Springgay and Wilson Kind, a living inquiry refers to "ongoing living practices of being an artist, researcher, and educator".'⁴⁶⁰

'A way of "being" in the world.'

'An individual positioning in relation to others.'

'It always comes back to "the other" ...'

'But it's also a reflective and reflexive undertaking with reference to one's own engagement.'

'That's what I prefer.'

'Carl told me that a living inquiry is like a dynamic state of learning and living. He said there is no need to separate the personal from the professional, the researcher from the writer as "we can't separate the dancer from the dance".'⁴⁶¹

'Like the writer who dances with words ...'⁴⁶²

'I crave.'

'As writing could also be seen as "a desired and accepted calling".'⁴⁶³

'For you, perhaps.'

'Why's that?'

⁴⁵⁶ Barthes 1977/2002/100.

⁴⁵⁷ Sinner et al. 2006/1237.

⁴⁵⁸ Pourchier 2010.

⁴⁵⁹ Springgay et al. 2005/902; Irwin and Springgay 2008b/xxv; Pourchier 2010/741.

⁴⁶⁰ Irwin and Springgay 2008b/xxix. See also Springgay et al. 2005/902.

⁴⁶¹ Leggo 2004b/29/30; Leggo 2008/8.

⁴⁶² hooks 1999/38.

⁴⁶³ hooks 1999/37.

‘Because you are “driven to write”; you are “compelled by constant longing to choreograph, to bring words together in patterns and configurations” ...’⁴⁶⁴

‘That’s not me – that’s hooks.’

‘Although—’

‘It’s about the experience ... it’s the “writing experience” that matters.’⁴⁶⁵

Attending to the thing itself.⁴⁶⁶ ‘The act of contemplating ... oscillating between the collapse and the recreation of distance’,⁴⁶⁷ as von Hantelmann says.

Moving towards ‘you’, then apart.

‘Seeing one’s own mirror image’ while ‘being conscious of being observed’ while observing.⁴⁶⁸ A reciprocal act. Trust your own perception. Can I? Does one really know and recognize what one sees? ‘The presence of the “other” who sees and hears what I hear and see assures me of the reality of the world and ourselves’⁴⁶⁹ ... as our ‘feeling for reality depends ... upon appearance’.⁴⁷⁰ We appear to each other in this public realm, the public scene. We adjust to what is relevant, worthy, tolerated, and/or accepted, ‘so that the irrelevant becomes automatically a private matter’.⁴⁷¹ But what is relevant in this moment of this public display? Do we share comparable ideas? Perhaps, Maxim, we need to respect our differences first.⁴⁷²

‘Basically, “a/r/tography is a form of practice-based research”⁴⁷³ where the “known” can be explored through the processes of creating art.’⁴⁷⁴

‘But what is it, the “known”?’

‘Perhaps, an ability to imagine “a greater conscious agency in the lived life”?’⁴⁷⁵

‘Too dramatic.’

‘Perhaps, an ability to create room for the unthought, the unexpected?’⁴⁷⁶

‘Too nebulous.’

⁴⁶⁴ hooks 1999/38.

⁴⁶⁵ Winterson 1996.

⁴⁶⁶ Scruton 2009/26. Following Scruton (2009/26), ‘to be interested in beauty is to set all interests aside, so as to attend to the thing itself’.

⁴⁶⁷ von Hantelmann 2010/189.

⁴⁶⁸ von Hantelmann 2010/189.

⁴⁶⁹ Arendt 1958/50. According to Arendt (1958/50), ‘the presence of others who see what we see and hear what we hear assures us of the reality of the world and ourselves’.

⁴⁷⁰ Arendt 1958/51.

⁴⁷¹ Arendt 1958/51.

⁴⁷² Following Arendt (1978/183), ‘we must take this otherness (*alteritas*) or difference into account’.

⁴⁷³ Irwin et al. 2006/70; Irwin and Springgay 2008b/xix.

⁴⁷⁴ Citing Sullivan (2011/93), ‘artistic research opens up new perspectives that are created in the space between what is known and what is not. Traditional research builds on the known to explore the unknown. Artistic research creates new possibilities from what we do not know to challenge what we do know’.

⁴⁷⁵ Buss cited in Leggo 2008/7.

⁴⁷⁶ Borgdorff 2012/196.

‘Perhaps, an ability to image “a” particular reality’⁴⁷⁷

‘Or “new realities” which I see as an “endless game” of realizing “possibles”,’⁴⁷⁸ Maxim said, and looked at me curiously.

‘Within “a state of being lost in order to find”.’⁴⁷⁹

‘That’s better.’

‘That’s a/r/tography because it does not focus on the end result or forms of representation. It is a mode of constantly searching and questing,’⁴⁸⁰ a process informed by and through the arts which attracts researchers who are interested in “how they come to understand” through the arts.’⁴⁸¹

‘And where is it placed?’⁴⁸²

‘Placed?’

‘Where does it sit?’

‘It sits beside other arts-based methods which incorporate processes, forms, structures, and approaches of creative practices.’⁴⁸³

‘Which is what—“art-making”?’⁴⁸⁴

‘It draws from the arts to inform and shape social science research, but is defined within a more limited space and time, where the “interpretation of data” could also be the result of artistic crafting.’⁴⁸⁵

‘It’s research “through” the arts.’

‘Well ...’

‘Or ... “is it art”?’⁴⁸⁶

⁴⁷⁷ Dikker cited in Van Gelder and Baetens 2009/97.

⁴⁷⁸ “The endless game of realization of the possibles” ... invites us to dwell at the frontier of what is, and of what we know or can know. The condition of art as research is a condition of contingency. The openness of art is what invites us, again and again, to see things differently’ (Borgdorff 2012/196; Rheinberger cited in Borgdorff 2012/196).

⁴⁷⁹ Siegesmund 2014/2.

⁴⁸⁰ Pourchier 2010/743/744. According to Springgay et al. (2005/903) it is ‘a fluid orientation creating its rigor through continuous reflexivity and analysis’.

⁴⁸¹ ‘A/r/tography offers a methodological framework for thinking about art as inquiry’ (Pourchier 2010/744).

⁴⁸² Citing Irwin and Springgay (2008b/xxi/xxii), ‘a/r/tography resides in this incorporeal space, and attends to the forms and folds of living bodies. It is a thinking that reflects on inter-embodiment, on being(s)-in-relation, and communities of practice. Research becomes a process of exchange that is not separated from the body but emerges through an intertwining of mind and body, self and other, and through our interactions with the world’.

⁴⁸³ Following Sullivan (2006b/20/21), ‘arts-based researchers ... are generally interested in improving our understanding of schooling and how the arts can reveal important insights about learning and teaching. Arts-informed researchers, Artographers, and the like, have a similar interest in schools, community and culture, but their focus is on developing the practitioner-researcher who is capable of imaginative and insightful inquiry. Practice-based research (also known as *practice-led research*) is a term more commonly used in visual arts programs in higher education’.

⁴⁸⁴ McNiff 2008/29; McNiff 2013b/3.

⁴⁸⁵ Eisner 2008/22.

⁴⁸⁶ Citing Groys (2011b/8), ‘[o]ne can also ask this question from an aesthetic perspective. What now would we be ready to identify as art, and under which conditions; what kinds of objects do we recognize as artworks and what kinds of spaces are recognized by us as art spaces? But we could abandon this passive, contemplative attitude and ask a different question: what does it mean to become actively involved in art? Or in other words, what does it mean to become an artist?’ According to Siegesmund (2014/1), ‘the question is, *when* is aesthetic relationship research?’.

'That's—'

'That's the wrong question.'⁴⁸⁷ Maxim smiled.

'Barone and Eisner prefer arts-"based",⁴⁸⁸ whereas Springgay claims, arts-based research must be art⁴⁸⁹ ... or perhaps, it's a form of "aesthetic" presentation that might culminate in something "close" to a work of art.'⁴⁹⁰

'Close.'

'Yes.'

'But what does "close to a work of art" mean, as today "virtually anything" claims to be "art".'⁴⁹¹

'It means that elements of the arts cannot simply be employed after the research has been completed.'⁴⁹²

'Like a "decorative design element" to the research text.'⁴⁹³

'That's what you might call "arts-informed".'⁴⁹⁴

'I don't.'

'Where art is linked to "form" – a form of inspiration.'⁴⁹⁵

'Or presentation.'

'That's different.'

'Just checking.'

⁴⁸⁷ Goodman 1978/57. According to Goodman, 'if attempts to answer the question "What is art?" characteristically end in frustration and confusion, perhaps ... the question is the wrong one' (57). For Goodman, it's not about "What is art?", or "What is good art?" but "When is art?" (66/67).

⁴⁸⁸ Barone and Eisner 2012/148.

⁴⁸⁹ Springgay 2002; McNiff (2013b/3) defines 'arts-based research as the use of artistic expression by researchers as a primary mode of enquiry,' where, according to Cutcher (2013/33), 'the artistic freedoms of the research and its expressions are compromised, and so too are the integrity and authenticity of the research'.

⁴⁹⁰ Barone and Eisner 2012/1. Yet, 'the tensions between the creation of arts-based research and its representation in traditional text-based documents are complex and continue to be a stumbling block for the form' (Cutcher 2013/34). 'As art and text double, both need to be valued for the disciplinary and interdisciplinary traditions they represent' (Springgay et al. 2005/903).

⁴⁹¹ Shiner 2001/3.

⁴⁹² Citing Cutcher (2013/35), 'the challenge for arts-based researchers in this process has its roots in the subversive nature of the Arts in research. The Arts are by their nature, rule breakers; they are unempirical, they are intuitive, they are insolent. Art is captivating; it will not sit quietly on a page. It is impetuous, impatient and expects that you experience it in immediate ways; not as a representation, not second-hand, and not as a substitute'.

⁴⁹³ Springgay 2002/26.

⁴⁹⁴ Cole and Knowles 2001b; Cole and Knowles 2008; Rolling 2010. Arts-informed research tackles 'the role of lived experience, subjectivity, and memory [which are] seen as agents in knowledge construction'. It uses 'strategies such as self-study, collaborations, and textual critiques' (Sullivan 2006b/24). 'Arts-informed research is a mode and form of qualitative research in the social sciences that is influenced by, but not based in, the arts broadly conceived ... [it aims] ... to enhance understanding of the human condition through alternative (to conventional) processes and representational forms of inquiry, to reach multiples audiences by making scholarship more accessible. The methodology infuses the languages, processes and forms of literary, visual, and performing arts with the expansive possibilities of scholarly inquiry for purposes of advancing knowledge' (Cole and Knowles 2008/59).

⁴⁹⁵ Whereas arts-based research is practice, process, and product (Sinner et al. 2006), arts-informed research is influenced by the arts (Cole and Knowles 2008; Knowles et al. 2008). Yet, McNiff (2013b/3), argues that 'arts-based research ... contains and embraces ... arts-informed research'. Similarly, Bresler (2006/53) sees arts-based research as an 'umbrella term for a range of orientations and practices'.

'Arts-informed researchers are less interested in art praxis, but in how "form" accesses and shapes research content.'⁴⁹⁶

'And "form" can be used in a variety of ways ...'

'Sure. It can be used as a genre, a method, a communication instrument, as an aesthetic device or a technical tool, even a procedural and reflective-reflexive element ...'⁴⁹⁷

'Well rehearsed.'

'Coles and Knowles.'

'Thanks.'

'Basically, arts-informed research can be understood as "form" in process and representation. It's a "*commitment to a particular art form*" which "is neither prescriptive nor codified" as it "follows a more natural process of engagement".'⁴⁹⁸

'Natural?'

'Intuitive.'

'Are you an optimist?'

'It relies on more "commonsense decision-making", say "a general responsiveness to the natural flow of events and experiences".'⁴⁹⁹

'That's what I wouldn't say.'

'Fine.'

'But how do you find form?'

'It depends.'

'It surely does.'

'On the writer's or researcher's artistic identity, or the data they might use within the research and writing process.'

'What about the audience?'⁵⁰⁰

What is form?⁵⁰¹

Form, a process, network, structure.

Form, a field of knowledge, a discipline of aesthetics, a theory of production, perception and reception.⁵⁰²

Form understood as 'matter', 'material', 'meaning' and 'aim'.⁵⁰³

⁴⁹⁶ Rolling 2010/105.

⁴⁹⁷ Cole and Knowles 2008/62/63.

⁴⁹⁸ According to Cole and Knowles (2008/61), 'arts-informed research involves a *commitment to a particular art form* ... that is reflected in elements of the creative research process and in the representation of the research "text"'.⁵⁰⁰

⁴⁹⁹ Cole and Knowles 2008/61.

⁵⁰⁰ Cole and Knowles 2008/64/65.

⁵⁰¹ Forms detach themselves. 'Aesthetics being the art of seeing the forms detach themselves from causes and goals and constitute an adequate system of values' (Barthes 1975/1977/169). For Adorno (1970/1984/405) 'art becomes substantive only in virtue of aesthetic form'. Content in art develops by being formed.

⁵⁰² Bresler 2006/44.

⁵⁰³ Avanessian 2011/34.

Form attached to difference or anti-pole – the preferred opposite.⁵⁰⁴

Form assigned to decision and indecision, competition and interaction; an argument between space and time, a dialectical relation of interaction.

Form in relation to appearance, shape (*Gestalt*) and sensation,⁵⁰⁵ or practices and procedures bound to arrangements, classification and formal precepts.⁵⁰⁶

Image and text.

Performing where 'everything' I form remains, however, incomplete ...⁵⁰⁷

'Arts-informed research in its aesthetic form offers a dynamic "openness" or "opening" towards the beholder.'⁵⁰⁸

Maxim got up and leant on the chair. 'You don't give a lot away, do you?'

'No, I am not used to doing so.'

'Why's that?'

'Arts-informed research swings between dispositions, necessities and contingencies, situations and relations without neglecting its very singularity.'

'And in more practical terms? How do you make form speak?'⁵⁰⁹ How do you address form?'

'Through embodiment.'

'What about "being critical"?'

'In what context?'

'In the context of creating and challenging something which is already established.'

'That's part of "how and whom will the form inform".'⁵¹⁰

'Whom?'

'The public.'

'The public?'

' "Forms ... present[ed] to the public [do] not constitute an artwork until they are actually used and occupied by people" ...'⁵¹¹

'That's one way of looking at it.'

'That's Bourriaud.'

⁵⁰⁴ Avenessian 2011/34.

⁵⁰⁵ Kant (2011/314) said, 'a representation is sensible if the form of space and time is in it; it is even more sensible if sensation is connected with it (color). It is maximally sensible if it is ascribed to the observer, and indeed as observed by others'.

⁵⁰⁶ Avenessian 2011/33/34.

⁵⁰⁷ Cutcher 2013/42.

⁵⁰⁸ Noting jagodzinski and Wallin (2013/91), 'the signifier of *openness* assumes special status. As it is conceptualized in the a/r/tographic literature, *openness* becomes the positive condition upon which both the experimental transformation of the subject and the composition of complex social assemblages becomes possible'.

⁵⁰⁹ Adorno 1970/1984/405.

⁵¹⁰ Eisner cited in Cole and Knowles 2008/63.

⁵¹¹ Bourriaud cited in Irwin et al. 2008/213. According to Bourdieu (1993/35), 'the work of art is an object which exists as such only by virtue of the (collective) belief which knows and acknowledges it as a work of art'.

'Not again.'

'Where the audience becomes an active participant in the artwork itself, so that "alternative modes of sociality are [inevitably] created".'⁵¹²

'Inevitably?'

'Remember Sehgal's *These associations* where encounters are based on joint interaction ... an engagement in a particular space and time.'

'Are we now speaking about "performative art", or "act-like" art?'⁵¹³

'Like Austin's notion of "act-like" character of language?'⁵¹⁴

'That's different.'

'It's also about where something "is" to do something, as opposed to just saying something'⁵¹⁵ ... Just think of performative ways of speaking with reference to thoughts, feelings and intentions.'⁵¹⁶

'I don't.'

'Why not?'

'Because of these "reality-producing" dimensions.'⁵¹⁷

'You are a writer.'

'Fiction.'

'Which are also addressed in Austin's lectures "How to do things with words", a phrase von Hantelmann "translates" into "How to do things with art" ...'⁵¹⁸

'Challenging the notion of the political and societal significance of art.'

'Or an interest in individuals who place themselves outside the cultural limits of criticism.'

'Basically "off-limits"?'

'Basically outside of what dominates a contemporary discourse.'

'And that's why he attracts you.'

'Who?'

'Sehgal with his "insistence on the immateriality, or the ephemeral materiality of the work" ...'⁵¹⁹

'If we look at it ...'

'Where to look when nothing remains?'

'Nothing?'

⁵¹² Bourriaud cited in Irwin et al. 2008/213.

⁵¹³ The performative power of art practices and products 'broaden our aesthetic experience, invite us to fundamentally unfinished thinking,' as Borgdorff (2012/148) notes, 'and prompt us towards a critical perspective on what there is'.

⁵¹⁴ Austin 1962/131; Butler 1997/3; von Hantelmann 2010/17.

⁵¹⁵ Performatives, performative utterances, or performative verbs like I thank, *I apologize*, *I criticise*, *I approve*, *I welcome* (Austin 1962/79) – although, one might question the 'purity' of these performative utterances.

⁵¹⁶ Austin 1962/40/41.

⁵¹⁷ von Hantelmann 2010/17/18.

⁵¹⁸ von Hantelmann 2010.

⁵¹⁹ Wood cited in C. Gleadell, Tino Sehgal: Invisible art worth £100k, *The Telegraph*, <http://www.telegraph.co.uk/culture/art/art-news/10041272/Tino-Sehgal-Invisible-art-worth-100k.html> retrieved 11.8.2013.

'Zilch. Zero. No recordings. No footage. No demos. No soundtracks. No records or documentation. No contracts exchanged. No images or scripts provided to interpret his work. The work exists in the format of time and space. It is only visible within the exhibition context itself. It circulates in the cultural sphere via word of mouth, or secondary written accounts.'⁵²⁰

'Sehgal challenges the relationship between location and identity. He confronts the conventional relationship between artwork, artists and audience and encourages processes of "social engagement" ...'⁵²¹

'I am afraid he does.'

'He confronts these processes.'

'Inverts them.'

'He addresses the discursive aspects of how the museum space can be used differently and transforms the way people not only move through space, but also act and react in space.'⁵²²

'And that made you "think"?'

'It made me think of how I can engage differently with arts-based or arts-informed research to challenge the actual outcome.'

'What outcome ... a "materialized object" ... a presentational form?'

'What about the actual process ... the "act" of making?'⁵²³

'Which is what ... arts-based ... arts-informed?'

'Can't it be both?'

'You tell me.'

'At the moment, I am swinging between the two. I try to link separate spaces, artwork and context, the spatial and the discursive.'⁵²⁴

'That's what Proust did.'

'What precisely?'

'He urged the reader to juxtapose unlike 'images' spatially while using past and present time simultaneously.'

'To generate "pure" time.'

'To generate a particular awareness "in a moment of time ... so that the experience of time's passage is communicated directly".⁵²⁵ Proust gave time the value of space.'⁵²⁶

⁵²⁰ Curators' talk at the Starr Auditorium, Tate Modern, 22.9.2012. Curator Jessica Morgan and producer Asad Raza discussed processes and intentions behind Tino Sehgal's *These associations* and the idiosyncrasies involved in constructing a piece through human interaction, movement and sound. A piece of art which allowed transformation over a period of time, a process of continuous modification and change. <http://www.tate.org.uk/whats-on/tate-modern/talks-and-lectures/curators-talk-tino-sehgal>, retrieved 23.9.2012.

⁵²¹ Irwin et al. 2008/213.

⁵²² Curators' talk at the Starr Auditorium, Tate Modern, Saturday, 22.9.2012.

⁵²³ Arendt 1958/195.

⁵²⁴ von Hantelmann 2010/71.

⁵²⁵ Frank 2000/795. According to Proust, 'time is not internal to us, but that we are internal to time, which divides itself in two, which loses itself and discovers itself in itself, which makes the present pass and the past be preserved' (Proust mentioned in Deleuze 1989/82).

'Like a specialization of time and memory.'⁵²⁷

'Like being "motionless in a moment of vision" while taking snapshots of various phases of the characters' lives ... and here Proust asked for the "sensibility of the reader to fuse these views into a unity".'⁵²⁸

'So, Proust saw the reader as a kind of co-producer?'

'Kind of.'

'And that's precisely what Sehgal does with *These associations*.'

'Precisely?'

'Well ...'

'Sehgal uses people.'

'Sehgal uses people's experiences.'⁵²⁹ His characters step in and out of different time zones of their lives where narrations build social connections. Like Proust, he creates a situation, or motivates an interaction with characters who surprise.'

'But not quite.'

It felt like a photographic journey. A linguistic message 'formed by a source of emission, a channel of transmission and a point of reception'⁵³⁰ – the public.

My actual scene? A 'reality' – memorized. And yet, partially objectified, condensed and transformed into a literary narration.

A literary reality.

I select a particular image, a particular theme, a particular 'mode of writing'.⁵³¹ I look for freshness, for newness of an encounter or an experience. I look for 'actualizing' a particular literary form: the Bildungsroman. And yet, what do I try to preserve and for whom? For whom is 'such a conservation sufficient'?⁵³² And how can I keep a neutral 'purity' without becoming 'a prisoner of someone else's words and even of my own'?⁵³³ This 'after-image', which comes from the past of 'others', or even my own past⁵³⁴ ... my own history. 'Language', according to Bakhtin, 'is not a neutral medium that

⁵²⁶ Frank 2000/795. Following Deleuze (1989/39), 'the direct time-image always gives us access to that Proustian dimension where people and things occupy a place in time which is incommensurable with the one they have in space'.

⁵²⁷ Frank 2000/795.

⁵²⁸ Frank 2000/795.

⁵²⁹ Curators' talk at the Starr Auditorium, Tate Modern, Saturday, 22.9.2012.

⁵³⁰ Barthes 1977/15.

⁵³¹ Barthes 1953/1984/17. According to Jagodzinski and Wallin (2013/93), 'the commitment to representational meaning making is maintained via the focus on self-reflexivity that serves as an organizing signifier ... [and which] ... requires first a representational image toward which to orient itself. In the case of self-reflexivity ... some semblance of a representational self must first be apprehended in order that self-transformation be rendered detectable'.

⁵³² Jagodzinski and Wallin 2013/188/Notes.

⁵³³ Barthes 1953/1984/17.

⁵³⁴ Barthes 1953/1984/17.

passes freely and easily into the private property of the speaker's intentions; it is populated – overpopulated – with the intentions of others'.⁵³⁵ How do I maintain, or gain novelty in, the process of the writing, of the crafting? How does my writing become my own?⁵³⁶

'To what extent could arts-based approaches help to actualize or say "reactualize" some of the potential of a "classic"⁵³⁷ literary narrative?'⁵³⁸

'Can't you be more precise?'

'As a device.'

'Are we speaking about classical writing, class writing, bourgeois writing, the language of the privileged minority? Or, do you want to challenge a universal look?' Maxim stepped back, gazing at the guy just passing.

'That wouldn't be me.'

'Why not?'

'As clarity is viewed "as a purely rhetorical attribute"'.⁵³⁹

'Perhaps you want to challenge something that has nothing to do with language, but rather serves an as "ideal" addition, "a certain type of discourse", "political authority", or perhaps something in the context of "spiritualistic dogmatism"⁵⁴⁰ ... Then, welcome back to the seventeenth century and to dogmatic decisions.'⁵⁴¹

'I am rather thinking of the late eighteenth or the beginning of the nineteenth century. The beginnings of the Bildungsroman theory where narration might not necessarily be a law of the form, but rather a choice of expression.'⁵⁴²

'Is there such?'

'I am interested in the imaginary as the "formal guarantee" of the real.'⁵⁴³

'As fiction challenges reality.'

'Or vice versa.'⁵⁴⁴

'As "reality is jealous of fiction"'.⁵⁴⁵

⁵³⁵ Bakhtin 1981/2008/294; Riley 2000/63.

⁵³⁶ Following Bakhtin (1981/2008/293/294), this can only be achieved 'when the speaker populates it with his own intention, his own accent'.

⁵³⁷ I am referring here to Moretti's (1987/2000/18/62) notion of 'the classical *Bildungsroman* ... [which] ... tells us that a life is meaningful if the *internal* interconnections of individual temporality ... imply at the same time an opening up to the *outside*, an ever wider and thicker network of external relationships with "human things" (18) '... a closely woven totality of "connections" that allow individuality to preserve itself *as such* while acquiring a *wider significance*' (62).

⁵³⁸ Ästhetische Erfahrung im Zeichen der Entgrenzung der Künste, conference, Freie Universität Berlin/ 16/05/2012, <http://hsozkult.geschichte.hu-berlin.de/termine/id=19257>.

⁵³⁹ Barthes 1953/1967/49.

⁵⁴⁰ Barthes 1953/1967/49.

⁵⁴¹ Barthes 1953/1967/49.

⁵⁴² Kontje 1992,1993; Gutjahr 2007; Beddow 1982; Jacobs 2006.

⁵⁴³ Barthes 1953/64/29. Kontje (1992/11) defines 'the *Bildungsroman* as metafiction ... [which is] ... fictional writing which ... "draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality"' (Kontje 1992/11; Waugh cited in Kontje 1992/11).

⁵⁴⁴ Da "die biographische Wahrheit ... nicht zu haben" sei' (Freud cited in Jacobs and Krause 1989/21).

'Baudrillard.'

'The "real is jealous of the image". A "duel" between two forces.'⁵⁴⁶

'Just like us.'

'Not yet.'

'A contest between the "real" and the image.'

'Where one out-performs the other.'

'You do.'

'As if the image overtakes an event.'

'Or—'

'One "character" the other,' Maxim cut in. 'And so what happens to a "real" event when an image, when fiction infuses reality?'

'Then reality becomes blurred and might become fiction itself.'⁵⁴⁷

'It is as if reality surpasses reality, and then we might have to reinvent the real as fiction, and here storytelling kicks in.'

'Voilà.'

'Kontje believes that literature "neither repeats reality nor does it escape reality; instead, it transforms reality"⁵⁴⁸ and "the *Bildungsroman* ... examines this transformation".⁵⁴⁹

'The Bildungsroman examines the changing function of fiction.'⁵⁵⁰

'It juggles "wholeness and constriction", "possibility and actuality",⁵⁵¹ where "the novelistic vision stimulates and dissimulates reality"⁵⁵² and "in the very act of giving it, it withdraws it".⁵⁵³

'Sounds like presence and absence.'

'The novel brings unreality to what it presents as reality'⁵⁵⁴ and that's also "Bourdieu's fascination with Flaubert".⁵⁵⁵

'What is ... *Sentimental Education*?⁵⁵⁶

'Flaubert, "a creator of imaginary worlds who reproduced in vivid detail the illusion of the real, a sense of time and place both autonomous and unique".⁵⁵⁷

'Like Proust.'

'Yet ... a "constructed choice".'

⁵⁴⁵ Baudrillard 2003/28.

⁵⁴⁶ Baudrillard 2003/28.

⁵⁴⁷ Baudrillard 2003/28.

⁵⁴⁸ Kontje 1993/86.

⁵⁴⁹ Kontje 1993/86.

⁵⁵⁰ In relation to both: the individual and society at large – as the medium for the aesthetic education of society (Kontje 1993; Gutjahr 2007).

⁵⁵¹ Swales 1978/157. According to Swales, 'the friction of the genre is the expression of the moral and spiritual uncertainties' (157).

⁵⁵² Bourdieu 1993/160.

⁵⁵³ Bourdieu 1993/160.

⁵⁵⁴ Bourdieu 1993/160.

⁵⁵⁵ Orr 1999/10.

⁵⁵⁶ Flaubert 1964.

⁵⁵⁷ Orr 1999/10.

The cold suddenly hit me. My whole body was aching. Maxim sat down and I got up, bent my neck and wished my thoughts had space to roam ...

'I am interested in addressing the relationship of what can be narrated and what can't.'⁵⁵⁸

'All narrations are "maps of journeys". Journeys "that have been made and might have been made [...] real and imagined".'⁵⁵⁹

'Winterson.'

'But you are still bound,' Maxim said. 'You are bound by the decisions and choices you make. You are bound to a certain methodology of the so-called "universal". You are bound to certain dogmas, canons, or systems of belief – those typifying the bourgeois society of which the Bildungsroman is a characteristic product.'⁵⁶⁰

'But not necessarily.'

'Why's that?'

'Because I like to bring a literary narrative which emerged from particular 'historical and intellectual circumstances'⁵⁶¹ into "something" different.'

'Even then ... And what is it anyway, that "something" different? A different form of operation? A different form of making? A different process of undergoing to explore the relationship between what can or can't be narrated in an interdisciplinary context of a personal experience which still has to be specified? And yet ... you are still bound.'⁵⁶²

What is it? What is the art of writing?

Is it finding the right voice, 'the right tone of voice, the right *ennui*'?⁵⁶³ Is it 'writing a series of transformations'⁵⁶⁴ while finding the right style? 'Style as a mode of change in art',⁵⁶⁵ perhaps? Style in art should correct itself with a style outside of art.

And how does this apply to writing?

Writing means 'converting one's liabilities', transferring one's 'limitations into advantages'.⁵⁶⁶ That's how Sontag saw it. 'At the moment 'I don't [like] what I'm writing.' But 'that's also a way to write,' isn't it?' It's also a way 'that can also produce ... results'.⁵⁶⁷ Results?⁵⁶⁸

⁵⁵⁸ According to Herman et al. (2005/623), unnarratable refers to what 'cannot or should not be told'. It refers to 'the inadequacy of language to represent an event'. Unnarration might prompt 'readers to participate imaginatively in co-creating the narrative'.

⁵⁵⁹ Winterson 2000/2001/53/54.

⁵⁶⁰ For example, 'Humboldtian ideals of aesthetico-spiritual Bildung' (Castle 2006/47).

⁵⁶¹ Abel et al. 1983/5.

⁵⁶² Following jagodzinski and Wallin (2013/188), 'reinsert[ing] old hegemonies under the guise of difference' means 'maintaining the investment of thought within preestablished circuits of power'.

⁵⁶³ Sontag 2012/409.

⁵⁶⁴ Sontag 2012/408.

⁵⁶⁵ Sontag 2012/54.

⁵⁶⁶ Sontag 2012/408.

⁵⁶⁷ Sontag 2012/408.

I only know that from the moment a 'piece of research' is related to text, the research itself becomes text.⁵⁶⁹

Although – there is no text, yet. I am only thinking in images here. Maybe I have to break the story I wanted to tell. Maybe I have to find a 'different way' of telling⁵⁷⁰ – maybe I have to think-speak differently – so that we come closer.

Maxim ... we are still miles apart.

'And what is it anyway? What is the relationship of what can or can't be narrated?'

'In a personal context?'

'Isn't it always personal?'

'In the context of a particular experience.'

'And here you are not only limited in your role as the writer, but also in relation to your own self-expression; the ability to express yourself.'

'Yep.'

'You are not only limited to impressions which predate our consciousness, those which are simply unavailable, but also—'⁵⁷¹

'I got your point, Maxim.'

'And so, how do you make your presence felt, or seen or heard?'

'Through "Selbstdarstellung".'⁵⁷²

'You mean this wonderful image you have in mind and like to maintain.'

'I do.'

'Your protective shield – that image – which is linked to social norms, but not necessary authored by the individual who uses them but by external control.'

'The exercise of power through "others".'

'Back to the "other".'

'The institutionalized and accustomed discourse.'⁵⁷³

'For Foucault, yes, and yet, language is a viscous circle and literary language in particular. The literary language is in itself a highly distinctive phenomenon.'⁵⁷⁴

'Noted.'

'And its diversity results not only in a single language but also in a dialogue of multiple languages within a narrative context.'

⁵⁶⁸ Citing Borgdorff (2012/145), 'artistic research [is] an open undertaking, seeking the deliberate articulation of unfinished thinking in and through art'. It combines as Boomgaard (2011/70/71) notes, 'a closed form with an open end, and it can therefore prompt and investigative direction of travel, but can never take it to a conclusion'. 'A mode of research – asking questions in order to find answers' (64).

⁵⁶⁹ Barthes 1977/201.

⁵⁷⁰ Hough cited in Goodman 1978/24.

⁵⁷¹ Butler 2005/39.

⁵⁷² 'Self-display' (Arendt 1978/29).

⁵⁷³ Foucault 1988.

⁵⁷⁴ Bakhtin 1981/2008/294.

‘Obviously.’

‘How can you say that?’

‘I just did.’

‘You haven’t even started.’

‘That’s why.’

‘And no matter if it is narrative prose, the novel, the Bildungsroman, which is particularly rich and tension-filled ...’⁵⁷⁵

‘Including all these “unnarratable” tensions.’⁵⁷⁶

I sat down. Maxim was facing me while displaying many different ways of holding a cigarette.⁵⁷⁷ Pretty tasteful, even classy. The connection between gesture and mimic, movement and standstill as we presented our habits, playing out our appearances, refining or adapting our customs in interaction. A connection between moving forward or leaning back, stretching out, embracing or reducing the space we shared while adjusting our “inter-est” in conversation, gazing at each other in silence, or into the open – both of us adapting our appearance⁵⁷⁸ – seemingly pretending as we were using our habits as devices. That’s part of it – part of the dialogue between self-presentation and self-display.⁵⁷⁹ A ‘non–narrativizable *exposure*’⁵⁸⁰ which defined us both.⁵⁸¹

‘That’s what the multiplicity and diversity of languages does to you.’⁵⁸²

‘What?’

‘The diversity of individual voices and speech types have to be artistically arranged. The writer “does not strip away the intentions of others from the heteroglot language of his works, he

⁵⁷⁵ Bakhtin 1981/2008/295.

⁵⁷⁶ ‘Tension between the “experienced and imagined reality”, tension between “recollection, creation and projection”, tension between subject-formation/self-integration and social formation/social integration’ (Summerfield and Downward 2010/175/178; Castle 2006/252).

⁵⁷⁷ Barthes 1987/2010/84.

⁵⁷⁸ Arendt 1978/31.

⁵⁷⁹ According to Arendt (1978/36), ‘self-presentation is distinguished from self-display by the active and conscious choice of the image shown’ [which relates to] a degree of self-awareness [while] self-display has no choice but to show whatever properties a living being possesses’.

⁵⁸⁰ Butler 2005/39. ‘Expose’, according to Butler (2005/39), ‘constitutes the conditions of my own emergence as a reflective being, one with memory, one who might be said to have a story to tell ... [and yet] ... I cannot be present to a temporality that precedes my own capacity for self-reflection, and whatever story about myself that I might give has to take this constitutive incommensurability into consideration. It constitutes the way in which my story arrives belatedly, missing some of the constitutive beginnings and the preconditions of the life it seeks to narrate’.

⁵⁸¹ Linked to those irretrievable or lost ‘*primary relations*’ ... ‘that form lasting and recurrent impressions in the history of [our] life[s] ... a history that establishes [our] *partial opacity* to [ourselves] ... or to *norms* that facilitate [the] telling about [ourselves] but that [we] do not author’ (Butler 2005/39).

⁵⁸² Bakhtin (1981/2008/262/263) mentioned the ‘internal stratification of any single national language into social dialects, characteristic group behaviours, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of authorities, of various circles and of passing fashions, languages that serve the specific socio-political purposes of the day, even of the hour ... this internal stratification present in every language at any given moment of its historical existence is the indispensable prerequisite for the novel as a genre’.

does not violate those socio-ideological cultural horizons ... that open up behind heteroglot languages—rather, he welcomes them into his work”.⁵⁸³

‘Excuse me?’

‘Bakhtin.’

‘Ah.’

‘The “diversity of voices and heteroglossia enter the novel and organize themselves within it into a structured artistic system”.’⁵⁸⁴

‘Just like that?’

‘Like what?’

‘As simple as that?’

‘Simple?’

‘Perceptibly not.’

‘Clearly not. The novel is a genre still in the making,⁵⁸⁵ it is still expanding, evolving,⁵⁸⁶ it is still in the process of developing⁵⁸⁷ and has no canon on its own. It has no “generic canon as such”⁵⁸⁸ and doesn’t provide any literary tradition or cultural recognition.’⁵⁸⁹

‘You mean it lacks authorization.’⁵⁹⁰

‘It’s historically inactive, yes, it reflects the assumptions of a new world still in the making, still in the process of becoming.’

‘Which also reminds me.’

‘Of ...’

‘Of our current methodological debates.’⁵⁹¹

‘Still inconclusive.’⁵⁹²

‘And so ...’

“‘What happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it’”.’⁵⁹³

⁵⁸³ Bakhtin 1981/2008/299.

⁵⁸⁴ Bakhtin 1981/2008/300; Herman et al. 2005; Castle 2007. ‘Heteroglossia’ in Bakhtin’s terms, ‘is a condition of language, determined by DIALOGISM, that is open to multiple historical and social determinations ... [and] ... refers to the linguistic stratification of discourses characterized by the inclusion of diverse dialects, idiolects, jargons, and other speech forms’ (Castle 2007/312).

⁵⁸⁵ Bakhtin 1981/2008/11; 2000a/75.

⁵⁸⁶ Just 2008/383. The novel is one of the ‘most fluid of genres’... and therefore differentiated itself from other literary genres (Bakhtin 1981/11; 2000a/75; 2000a/68).

⁵⁸⁷ Bakhtin 1981/2008/4; Bakhtin 2000a/69.

⁵⁸⁸ Bakhtin 1981/2008/3; Bakhtin 2000a/70.

⁵⁸⁹ Castle 2007; Duff 2000.

⁵⁹⁰ Castle 2007/307.

⁵⁹¹ Swales 1978/5.

⁵⁹² Bakhtin 2000a/72/73.

⁵⁹³ T. S. Eliot cited in Summerfield and Downward 2010/169. See also Žižek 2014/141. Following T. S. Eliot, ‘the existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the *whole* existing order must be, if even so slightly, altered; and so the relations, proportions, values of each work of art toward the whole are readjusted; and this is conformity between the old and the new ... the past should be altered by the present as much as the present is directed by the past’ (T. S. Eliot cited in Žižek 2014/141). Todorov echoes T. S. Eliot saying, ‘every work modifies the sum of possible works, that each new example alters the species’ (Todorov cited in Summerfield and Downward 2010/168. See also Swales 1978/10).

'It adds something new.'⁵⁹⁴

'And even "the praxis of the work of art itself",⁵⁹⁵ the specific novels they refer to or "criticize" within the artistic process⁵⁹⁶ and "even the non-fulfilment of consistently intimated expectation can, paradoxically, represent a validation of the genre" ...'⁵⁹⁷

'Through its "controlled critique".'⁵⁹⁸

I am still bound.

But why can't the text get itself out, become language, become meaning?⁵⁹⁹ Why can't 'speech as instrument or expression of thought' overstep the boundaries of an 'image-system'?⁶⁰⁰

I feel the emerging 'perpetual frictions of languages and desires.'⁶⁰¹ Surely, the work has to create a critique? It's a novel, but also a thesis, it's a body of original research.

But can't it entail desire? Can't it involve pleasure?

'The pleasure of the text.'⁶⁰²

The pleasure of writing while being seduced by one's own language illusions and intimidations? Pathetic!

Shouldn't I tackle 'the social multi- and vari-languedness' first?⁶⁰³ The participation of 'evolving languages', these 'semantic and expressive intentions' which according to Bakhtin make our 'presence felt'?⁶⁰⁴

How do I confront these linguistic styles?

Do I have to adapt to a 'linguistic consciousness', an 'organic double-voicedness',⁶⁰⁵ an 'internal dialogization'?⁶⁰⁶ And isn't that what arts-based research is about?

⁵⁹⁴ Each work of literature adds something new to its genre (Swales 1978; Kontje 1993).

⁵⁹⁵ Schrader cited in Swales 1978/12.

⁵⁹⁶ According to Swales (1978/12), 'as long as the model of the genre is intimated as a sustained and sustaining presence in the work in question, then the genre retains its validity as a structuring principle'.

⁵⁹⁷ Swales 1978/12.

⁵⁹⁸ Swales 1978/12.

⁵⁹⁹ Barthes 1973/1975/30.

⁶⁰⁰ Barthes 1973/1975/33.

⁶⁰¹ 'Perpetual friction of languages' in Barthes' (1975/1977/167) terms.

⁶⁰² Barthes 1973/1975/34.

⁶⁰³ Bakhtin 1981/2008/326. 'For Bakhtin ... society is "heteroglot"; a space constituted by the co-existence of many languages, voices, and discourses; importantly, these are all marked by class or regional origin, ideological affiliation, etc., and at the same time differentially located within the power relations – and power struggles – of society' (Herman et al. 2005/285).

⁶⁰⁴ Bakhtin 1981/2008/326.

⁶⁰⁵ 'Double-voiced discourse is orientated in two different directions: to the "referential object of speech" and to "another's discourse, towards *someone else's speech*" ... Bakhtin described two predominant forms of double-voiced discourse: *stylization* ... and *parody*' (Castle 2007/185).

⁶⁰⁶ Bakhtin refers here to an 'dialogized heteroglossia' in relation to "[t]he authentic environment of an utterance, the environment in which it lives and takes shape". This environment is characterized by multiple and overlapping historical, cultural and geographical 'ideolects' that stratify and 'Hybridize' linguistic expression' (Castle 2007/185/186).

Transforming the personal, transforming the textual while oscillating between moods, forms, texts and styles. Isn't it about the reactive and the active, the inner and outer, where 'something' new could be encountered – in context?⁶⁰⁷

'But "how can a text, which consists of language, be outside language"?'⁶⁰⁸

'By "transmutation" ...'⁶⁰⁹

'Meaning?'

'Effecting.'⁶¹⁰

'How?'

'It is the responsibility of the "writer" as researcher not only to challenge form and format, but also the social, political and historical contexts of images, symbols and processes employed in the writing.'

'The "cultural framework"?''

'The one which is geared towards permanency, conservation and archiving,'⁶¹¹ Maxim said, 'the one where literature reflects the history of the writer's culture confirmed not only through the writer's individuality, "but also that of his or her fellow citizens".'⁶¹²

'Back to Kant.'

'The subjective and the universal.'⁶¹³

'Where the subjective "merges with the universal".'⁶¹⁴

'A certain Zeitgeist.'

'A certain culture, yet worth preserving.'⁶¹⁵

'And here art struggled between its own ambition and the social reality while criticizing conditions from which it couldn't escape ...'

'And in opposition to society claiming an "outside", an "autonomy" for legitimization, it "communicate[d] not only internally but also with the external reality" ...'⁶¹⁶

⁶⁰⁷ Cutcher 2013/35

⁶⁰⁸ Barthes 1973/1975/30.

⁶⁰⁹ Barthes 1973/1975/31.

⁶¹⁰ Barthes 1973/1975/31.

⁶¹¹ von Hantelmann 2010/26. Citing Bakhtin (1981/2008/300), 'when heteroglossia enters the novel it becomes subject to an artistic reworking. The social and historical voices populating language, all its words and all its forms ... are organized in the novel into a structured stylistic system that expresses the differentiated socio-ideological position of the author amid the heteroglossia of his epoch'.

⁶¹² von Hantelmann 2010/96.

⁶¹³ For example, according to Kant (2011), 'in everything beautiful, that the form of the object facilitates the actions of the understanding belongs to the gratification and is subjective; but it is objective that this form is universally valid' (312). And yet, 'this universal validity is useless as soon as society is lacking, then all the charm of beauty must also be lost ...' (320).

⁶¹⁴ von Hantelmann 2010/96.

⁶¹⁵ Citing jagodzinski and Wallin (2013/188/Notes), 'our task as researchers must being to address what *creativity* preserves and whether such conservation is sufficient for the production of a life not yet anticipated by the desires of the current socio-political order'.

⁶¹⁶ Adorno 1970/1984/6/7. Deleuze (2001/106) asks the question: 'What is the relationship between the work of art and communication? The work of art is not communication. The work of art has nothing to do with counterinformation ... [and yet] ... there is a fundamental affinity with the work of art and the act of

'From which it tried to escape.'⁶¹⁷

'Sure.'

'Art freed itself from the standards of taste.'⁶¹⁸ It freed itself from the "medium", the object itself, where ...'

'Yes ... where does this leave us with *These associations*?'

'It's still a medium.'

'The medium is the "people".'

'You mean this particular "set" of "spectators" and "characters" who create the work together.'

'It's all about the experience itself.'

'Is it?'

'The experience of shared interactions, where art as an "idea" is not necessarily linked to a kind of "aesthetic pleasure" but to an experience of pleasure ... pleasure through each "encounter".'

'That's the difference between us.'

'What is?'

'The "art became an idea" motto expanded into an experience – or brand – which supplanted the language of aesthetics and style in favour of shared or corporate creativity, democratic empowerment, professionalization, corporate culture, cultural production. Brand management still functions as a form – sure – a form which channels the diverse expressions of power and resistance.'⁶¹⁹

'So?'

Maxim leant back rolling jjs.

'So?' I repeated awaiting a response. But Maxim didn't respond. I waited ... and waited ... for 'a return', or 'a promised sign'.⁶²⁰

'But he still adapts,' I eventually said.

'Who does?'

'Sehgal. He still adapts to the context and concept of 'exhibitionality'⁶²¹ and critique⁶²² – the systematic use of artistic processes to understand and to examine shared experiences.'

'Examine?'

'He demonstrates the actual making of an artistic product, an artistic expression, a new system of exchange within a "present time" situation.'

resistance. Then it is there that it has something to do with information and communication-in the same way as the act of resistance'.

⁶¹⁷ Adorno 1970/1984/7

⁶¹⁸ Referring to Kant (cited in Adorno 1970/1984/235), 'the definition of "taste" which is laid down here is that it is the faculty of judging of the beautiful. But the analysis of judgements of taste must show what is required in order to call an object beautiful'. Following Kant (2011/315) 'taste is really ... the faculty for choosing that which sensibly pleases in unison with others. Now since unanimity is not so necessarily in sensations as in appearance, taste pertains more to appearance than to sensation'.

⁶¹⁹ Dilleuth 2011/227; Holmes 2011/213; Léger 2012/15; jadodzinski 2013/28.

⁶²⁰ Barthes 1977/2002/37.

⁶²¹ Curators' talk at the Starr Auditorium, Tate Modern, Saturday, 22 September 2012.

⁶²² von Hantelmann 2010.

'Whom are you defending, here?'

'I am only saying that Sehgal increases the communication between individuals interested in unconventional approaches.⁶²³ His work demonstrates direct engagement, or call it confrontation, opposition, simply, a deliberate form of cultural action⁶²⁴ and that's what arts-based research does.'⁶²⁵

'Embracing an activist approach?'⁶²⁶

'Sehgal's work is open to public criticism as is arts-based research which sees itself as public or moral enterprise embracing dialogic creativity and participation of a more ephemeral, dynamic community within a diversity of art forms. His work, like arts-based research, creates a "certain" reality while at the same time it challenges this reality.'⁶²⁷

'And what exactly is that "reality"?'

'The "institutionalized" reality to start with ... arts-based research suggests an interdisciplinary attitude. It embraces more complex, more "imaginative ways" of understanding human experience.'⁶²⁸

'That's it?'

'That's part of it.'

Am I assigned to either/or?

'Why could science not grant itself the right to have visions? ... Could not science become fictional?'⁶²⁹ And what are the 'signposts of fictionality', anyway?⁶³⁰ Is fiction an 'omniscient narration or unrestricted focalization'?⁶³¹ Is fiction an 'extensive use of dialogue', a 'free indirect discourse', an 'interior monologue'?⁶³² Bakhtin reminds us that there is not only one language, but a unique artistic system of language, a system of images of languages, an 'orchestration'⁶³³ of diverse languages which inform the literary narrative. And so, a more widespread narrative theory runs 'through the theory of fiction',⁶³⁴

⁶²³ Sinner et al. 2006/1225.

⁶²⁴ Finley 2008/75.

⁶²⁵ Following Springgay (2002/26), 'arts-based research is a destabilizing dissonance. It is a way of disrupting traditionally upheld beliefs about epistemology, ontology, and research. It is a form of representation that allows presence and absence and the permeability of boundaries'.

⁶²⁶ Barone and Eisner 2012/66; Rolling 2013/107.

⁶²⁷ von Hantelmann 2010/17.

⁶²⁸ Finley (2008/75) and Springgay (2002/26) define arts-based research in relation to art, rather than in contrast to science.

⁶²⁹ Barthes 1975/1977/90.

⁶³⁰ Herman et al. 2005/166.

⁶³¹ 'The terms *fiction* and *narrative* seem often to be used as synonyms' (Herman et al. 2005/163).

⁶³² 'Extending the concepts and categories of what has become "classical" narratology to non-fiction is not a straightforward matter' (Herman et al. 2005/167).

⁶³³ According to Bakhtin (1981/2008/431), 'the possibilities of orchestration make any segment of text almost infinitely variable'. For Bakhtin, 'the novel is the maximally complete register of all social voices of the era' (430).

⁶³⁴ Herman et al. 2005/167.

which ‘proceed[s] from *a new intellectual art*’.⁶³⁵ Perhaps. An oscillating between theory, critic, pleasure and bliss, where ‘the objects of knowledge and discussion’ refer to ideas and ‘*effects*’;⁶³⁶ where ‘as a creature of language, the writer is always caught up in the war of fictions, [and where] he is never anything but a plaything in it, since the language ... is always outside-of-place (atopic); by the simple effect of polysemy (the rudimentary stage of writing)’⁶³⁷ ... always in the process of creating ... always in the process of becoming ... always in motion ... always incomplete ...

‘There is also the notion of personal agency.’

‘There surely is.’

‘Where we as autonomous individuals imaginatively shape and recreate our lives through our own story.’⁶³⁸

‘But we might not realize what we are learning from an experience until we have some need of a concept; when suddenly within the process of writing, the already learnt makes sense to us and we can use it.’

‘Which also reminds me—’

‘Vienna, yet again.’

‘Of the French root of the word *research*, to see again, or seek again understood as a process of “pro-duction” or “becoming” – a “*poiesis*” – perhaps.’⁶³⁹

‘The trouble is that in imagination anything can be perfect’ and yet,
‘downloaded into real life [it’s pretty] messy.’⁶⁴⁰

Winterson knew it.

I felt it.

I started envisioning a writing journey; and this initial notion of writing about an art-infused educational B-school experience⁶⁴¹ resulted in an increasing desire to engage more fully in a form of inquiry. I looked out for more emergent practices and methodologies⁶⁴² which demonstrated an understanding of the ‘art of research’.

⁶³⁵ Barthes 1975/1977/90.

⁶³⁶ Barthes 1975/1977/90.

⁶³⁷ Barthes 1975/1973/34/35.

⁶³⁸ Siegesmund and Cahnmann-Taylor 2008/244; Siegesmund 2009/169.

⁶³⁹ Jacobs 2008/64; jagodzinski and Wallin 2013/85. Following jagodzinski and Wallin (2013/85), ‘*poiesis* (*poiein*) refers to “pro-duction”, hence intimating the passage of something from concealment to being ... In distinction to man’s *doing* (*praxis*) *poiesis* refers the unveiling of *truth* connected to *neither* practical consideration or willing intent ... [yet to] a *becoming* that dilates what *is* upon the virtual field of what might be’.

⁶⁴⁰ Winterson 2000/2001/46. ‘Downloaded into real life, it was messy’.

⁶⁴¹ Adler 2006; Darsø 2008; Taylor 2010; Nissley 2010; Austen 2010; Schiuma 2011.

⁶⁴² Finley 2003; Leavy 2009.

Could they be arts-based, arts-informed, a/r/tographic – probably attached to a ‘hint’ of living- and aesthetic inquiry⁶⁴³ where ideas can be reflectively addressed through the literary arts?

‘Dwelling’⁶⁴⁴ “‘in-between” spaces ... that [were] neither this nor that, but this *and* that’,⁶⁴⁵ I felt a ‘desire to explore new territory’,⁶⁴⁶ where the ‘unexpected’, the ‘unanticipated’ could show me new ways of knowing and meaning-making.⁶⁴⁷

But how could I possibly come to know what ‘my personal story expressed through the [literary] art’ meant and how could I possibly ‘see what is me and what is [not]?’⁶⁴⁸

I couldn’t.

The arts – as a form of inquiry⁶⁴⁹ – offer ‘uncertain’ ways of ‘knowing-understanding-and-meaning-making’ while at the same time questioning conventions constituting boundary crossing.⁶⁵⁰

And so, I had to improvise ... which according to Derrida is ‘the most difficult thing to do’.⁶⁵¹

I had to let go of certainty.⁶⁵²

Trust the process.⁶⁵³

‘I am not looking for conclusions.’⁶⁵⁴

‘You haven’t even started.’

‘But further questions the work might raise.’⁶⁵⁵

‘With emphasis on *might*.’

‘In the process of the making.’

‘Writing,’ Maxim said and met my gaze playfully.

⁶⁴³ Bresler 2006.

⁶⁴⁴ According to Heidegger (1971/158), perhaps, the ‘attempt to think about dwelling and building will bring out somewhat more clearly that building belongs to dwelling and how it receives its nature from dwelling. Enough will have been gained if dwelling and building have become *worthy of questioning* and thus have remained *worthy of thought*’.

⁶⁴⁵ Pinar 2004/9.

⁶⁴⁶ Irwin cited in Pinar 2004/9.

⁶⁴⁷ Levine 2013/125.

⁶⁴⁸ Rappaport 2013/206.

⁶⁴⁹ Cole and Knowles 2008; Irwin and Springgay 2008b; Leggo 2008; Barone and Eisner 2012.

⁶⁵⁰ Pryer (2004/210) speaks about ‘uncertain knowledge’ which ‘is complex, contradictory, precarious, indeterminate, ambiguous, awkward, messy, and difficult’ and ‘should be welcomed’, however, ‘these confounding characteristics of uncertain knowledge ... necessitate a creative approach towards dealing with all forms of teaching, artistic practice, and academic inquiry’.

⁶⁵¹ Derrida cited in Levine 2013/125.

⁶⁵² Levine 2013/131.

⁶⁵³ McNiff 1998. The process of writing becomes the act of inquiry meshing scholarly/artistic attempts which serve as a reflexive undertaking of constantly searching and emerging.

⁶⁵⁴ ‘Openness is a cornerstone of strong arts-based research’ (Sinner et al. 2006/1238) – and like other ‘artistic practices’ it is inconclusive, ‘open-ended’ (Boomgaard 2011/70) and maintains a rather ‘liquid structure’ (Sullivan 2011/96).

⁶⁵⁵ Eisner 1997; Irwin et al. 2008; McNiff 2008, 2013b.

Playfulness unites the imaginary, the real and the symbolic. All relate, all evoke, all provoke and please – at times.

Embodied features attracting my gaze.

The imaginary involved with playfulness. The playfulness of desire; an aesthetic interest which reminded me of Scruton saying, ‘if you want to dismiss the concept of aesthetic interest as a piece of bourgeois ideology, then the onus is on you to describe the non-bourgeois alternative, in which the aesthetic attitude would be somehow redundant, and in which people would no longer need to find solace in the contemplation of beauty’.⁶⁵⁶ For Kant, the beautiful pleases immediately without concepts – it charms in a way as the sublime touches⁶⁵⁷ – and yet, how does a thing, a feature, ‘present itself’ to the contemplating mind?⁶⁵⁸ How present are you, Maxim? You can’t see yourself except in the form of an image.⁶⁵⁹

Maxim, you are ‘condemned to the repertoire of images’.⁶⁶⁰

‘Can you stop that?’

‘What?’

‘Don’t look at me like that.’

‘How do I look?’ Maxim was suddenly laughing – laughing ‘at my discomfort, at my seriousness’.⁶⁶¹ Maxim couldn’t stop laughing at me at the end of Columbia Road on an icy Friday morning. Damn it.

‘I know that writing an entertaining story is not enough⁶⁶² and whatever I “create” must allow multiple interpretations and diverse reader responses.’⁶⁶³

‘And still answer the “so what” question.’⁶⁶⁴

‘Back to *doxa*.’

‘Probably.’

⁶⁵⁶ Scruton 2009/64.

⁶⁵⁷ Kant 2011/1764/16.

⁶⁵⁸ Scruton 2009/25.

⁶⁵⁹ Barthes 1975/1977/36.

⁶⁶⁰ Barthes 1975/1977/36.

⁶⁶¹ Winterson 2000/2001/42.

⁶⁶² Barthes’ idea of ‘neutral writing is not beyond conflict, in that it struggles against ideological language, the *Doxa* ... a writing which is free of the stereotype’ (Allen 2003/100).

⁶⁶³ Sameshima 2007a; Cole and Knowles 2008.

⁶⁶⁴ ‘Barthes’s work, then, forces us to question what we mean by the word “theory”. Is theory a methodology by which we systematically analyse literary and cultural texts? Or is theory a disruptive force which questions all available methods but never offers a definite method in their place? Is theory a positive force within the disciplines which make up the Humanities (literary studies, cultural studies, history, sociology, linguistics, philosophy and so on)? Or is theory an essentially negative force which disturbs and displaces the methodologies by which the various disciplines within the Humanities would define themselves?’ (Allen 2003/137).

'The public opinion. The mind of the majority. Back to the most popular and universally accepted.'

'Well recorded.'

'Thanks.'

'Then, how do you resist?'

'Are you testing me?'

'If you let me.'

'It's a journey of transformation.'

'What transformation?'

'Personal transformation.⁶⁶⁵ A "personal developmental journeying",⁶⁶⁶ as Sameshima puts it ... like the curiosity of "being-in-the-world" as in Heidegger's *Dasein* ...'⁶⁶⁷

'Is it?'

'It's about locating ourselves in the sense of "voice" – our own "positionality", our own position, experiences and perspectives ...'

'Which can be pretty difficult and even isolating at times,' Maxim said, 'not only in relation to the experience itself, but also in the process of idea generation and new practices.'⁶⁶⁸

'As new "themes" emerge ...'⁶⁶⁹

'Or change over time.'

'As sources might or might not generate more ideas ...'

'Or trigger new and unexpected directions.'

'As the research—'

'As the writing follows a more spontaneous and reflexive course, and of course, a more general urge for questioning and critique.'⁶⁷⁰

'That's it.'

'That's why Barthes would have supported you, wouldn't he?'

'He liked to destruct.'

'Stereotypes.'

'He liked to disrupt, to unsettle common ideas.'⁶⁷¹

'Already logged.'

⁶⁶⁵ According to Phillips, 'testimonies about how the art cause personal transformation, [are] not enough. Arts-based research [has] to change the perception of the reader. It [has] to open the mind of the reader to new possibilities; it [can] not simply be a personal testimonial about how the arts [provoke] change' (Phillips mentioned in Siegesmund 2014/6).

⁶⁶⁶ Sameshima 2007a/xi.

⁶⁶⁷ Heidegger 1926/1996.

⁶⁶⁸ Absolon and Willett 2005/99.

⁶⁶⁹ We might not know what the themes/questions are until you are well into the research (Eisner 1999/20; Sinner et al. 2006/1238/1242/1245/6). 'But shouldn't qualitative researchers have research questions like the rest of us do?' (Knapp 1999/18).

⁶⁷⁰ Barthes 1977.

⁶⁷¹ Allen 2003/4.

'Remember Hodgins saying it is the writer's or the researcher's "responsibility to go where others might not dare, to push ourselves to see and hear and write about these stories that need to be told" ...'⁶⁷²

'That's it, then?'

'What?'

'Pushing yourself and writing stories?'

'That's not what I said.'

'So?'

'So, I believe that "neither substance or form should be prematurely dismissed because it does not fit outmoded, no longer defensible conceptions of what research is and what research ought to be" ...'⁶⁷³

'I am still not sure where we are heading.'

'Neither am I.'

'Great!'

'All I am interested in is an attempt to reshape or reactualize the Bildungsroman. *Ein Aktualisierungsversuch* where a different form and format, an unlike methodological undertaking, an alternative or unconventional method of inquiry addresses the relationship between the narratable and unnarratable through an arts-based B-school experience.'

'That's it?'

'That's part of it.'

'That's still pretty vague.'

'That's all I can give you right now.'

'That's all ... What about an acceptable body of knowledge, or an adequate experience? ... And ... what do "you" represent in this context?'⁶⁷⁴

'Give it a rest, Maxim. It's wearing me out.'

'Already?'

I crossed the street. A moment of escape. The grocery store had just opened. I needed space – thinking space more than anything else.

It always comes back to 'the present field of our possible experiences', linked to 'another type of question, another kind of critical interrogation' where the critical thought takes the form of 'an ontology of ourselves', in 'a' particular present.⁶⁷⁵

⁶⁷² Hodgins cited in Dunlop 1999/17.

⁶⁷³ Donmoyer cited in Dunlop 1999/20.

⁶⁷⁴ Foucault 1988/95; Borgdorff 2012/212; Atkinson 2013/211.

⁶⁷⁵ Foucault 1988/95.

We speak from our own position, our own experience, and perspectives;⁶⁷⁶ we rebrand or label alternative research practices, include artistic genres, yet, without a deconstruction of what new understandings of these aesthetic texts might bring to research.⁶⁷⁷

I am aware of that.

I am aware that my language assembles the world I perceive,⁶⁷⁸ 'stretching outside the text'⁶⁷⁹ ... into a host of cultural discourses'.⁶⁸⁰

Expressions, however, delude the expressed 'by the effect of the language which produces it' – which for Barthes is 'a good enough definition of the productive, dissatisfied, progressive, critical element ... ordinarily granted to "research"'.⁶⁸¹

'Then ... what is it for "me"?'⁶⁸²

'What?'

'This kind of "writing aloud" while being engaged or "being" present. This kind of "vocal writing" which can also be inspiring, impulsive, affectionate ...'

'It can be.'

'But it does not have to be?'

'Nope.'

'As it is sensually produced.'

'Well ...'

'Look, Maxim—'

'I know what you want to say.'

'Go on.'

'Where does it leave us with the "pleasure of the text, the pleasure of the writing"?'⁶⁸³

'Yes ...'

'Let's stick to "significance" first, shall we?'

⁶⁷⁶ Absolon and Willett 2005/99. How can these experiences 'form the basis of a more generalized understanding and interpretations' (Finlay 2002a/ 214)?

⁶⁷⁷ As in the telling, 'we' have established codes and modes fit for social situations as our words are never simply our own but contain what has already been said. This 'otherness' in our words. This 'double-voiced discourse' Bakhtin noted. The manner in which our words have always 'more than one meaning,' more than just one 'voice' (Allen 2005/80).

⁶⁷⁸ Donmoyer cited in Saks 1996/405.

⁶⁷⁹ 'Intertextuality, in this sense, questions our apparently commonsensical notions of what is *inside* and what *outside* the text, viewing meaning as something that can never be contained and constrained within the text itself. There is a mistaken tendency in readers of Kristeva to confuse intertextuality with more traditional, author-based concepts, particularly the concept of *influence*. Intertextuality is not, however, an intended reference by an author to another text: intertextuality is the very condition of signification, of meaning, in literary and indeed all language' (Allen 2003/82).

⁶⁸⁰ Allen 2003/82.

⁶⁸¹ Following Barthes (1977/198), 'such is the historical role of research: teach the scientist or scholar *that he speaks* (but if he knew it, he would *write* – and the whole idea of science, the whole of scientificity would be changed thereby)'.

⁶⁸² Nietzsche 2009.

⁶⁸³ Barthes 1973/1975/61.

I couldn't win. A thought, a temptation; that's how we engaged, then disengaged holding onto our own devices.

The first time we met. A tense encounter. Vienna. EDiNEB.⁶⁸⁴ The annual conference. One of those events I like to miss. I loathe conferences. Networking, mingling. But Vienna made it for both of us on separate accounts.

Maxim, the aesthete, artist, writer, connoisseur has been invited to speak to a 'different' crowd holding on by their fingertips – watching, listening, breathing in what's new, what's next and different, the arts were crossing borders, that's what I hoped for – once. But then ...

I didn't bother. I just wanted to get out. I escaped. Enjoyed Vienna. Reminiscing, reliving Café Central, Demel and Sperl; the remains of the cultural exchange in coffee-houses, once so prominent, an area for public discourse, the 'third space', a meeting place for culture debates (now culture consumption), the literary public⁶⁸⁵ – a 'space' for speech, for public encounters, for shared reasoning and meaning-making⁶⁸⁶ (so one hoped), although 'detached from the economic field of transactions and freed from the constraints of religious dogma'.⁶⁸⁷ Anyway, I met Maxim and stayed in touch to catch up – sometime – in London.

'What about Gosse's *Jackytar*?'⁶⁸⁸

'I am Alexandre Murphy and I have many silences yet to break,' Maxim mimicked. 'Why "*Jackytar*" all of a sudden?'

'Didn't you read the review?'

'Remind me.'

'A novel of self-development and social critique.'

'That's the one.'

'It was one of the most trying periods in his life.'

'I am sure.'

'Confronting the past is never easy.'

'That's a cliché.'

'That's Gosse.'⁶⁸⁹

'What about breaking silences?'

'There are many more to be broken ...'⁶⁹⁰

⁶⁸⁴ Educational Innovation in Economics and Business (EDiNEB).

⁶⁸⁵ Philo 2004.

⁶⁸⁶ Habermas 1989.

⁶⁸⁷ Horton 2007, <http://harpers.org/blog/2007/08/coffee-and-civilization/>, retrieved 08.09.2014.

⁶⁸⁸ Gosse 2005b.

⁶⁸⁹ Gosse 2005a.

⁶⁹⁰ Gosse 2005a/9.

'Go ahead.'

'After you.'

'And what is it anyway, this Bildungsroman–thesis mix?'

'It's a novel of language, of identity, of influence, heritage, time, space, self-reflexive insights, revelations, confessions ...' I shuffled through my paper mess while holding up *The Herald*. 'Here!'

'You are prepared ... "with a provocative novel like *Jackytar*",' Maxim read out, "'there's an onus on thinking critically about ourselves, social practices and conditions – these stories – or "stories like Alex's show us we need not bully each other into categories".⁶⁹¹ What categories?'

'We need to challenge conventions.'

'Do we?'

'As Sameshima did with *Seeing Red*.⁶⁹²

'Did she?'

'Come on, Maxim.'

'What ... *Seeing Red* is an epistolary novel made of fictional letters, poetry, and art work sent and unsent from a graduate student to a professor, a story of "desire ... intrigue and mystery",⁶⁹³ it's basically a love story turned catastrophe.'⁶⁹⁴

'It's a thesis. It's a Bildungsroman–thesis. It's a story about teaching and learning ...'

'That sets the context.'

'It's a story about teaching and learning which demonstrates possibilities of how "artful" research, how "arts-informed" research challenges processes of scholarly inquiry through its transformative potential.⁶⁹⁵ *Seeing Red* is a "didactic novel of personal journeying".⁶⁹⁶ It's a form of "artful scholarly inquiry".⁶⁹⁷ Just read Rita's review.'

'Where?'

'Next page.'

"If you enter into this experience with an open mind, an imaginative spirit, and a reflexive gaze, you too will enter into a space of personal artful yet scholarly inquiry ... you may be transported to, or transformed by, new ideas and identities".⁶⁹⁸ Maxim dropped the paper. 'It didn't work.'

'What?'

'It didn't work for me.'

⁶⁹¹ [http://faculty.nipissingu.ca/douglasg/publications/Resources/jackytar_NEW_promo\(May29\).pdf](http://faculty.nipissingu.ca/douglasg/publications/Resources/jackytar_NEW_promo(May29).pdf), retrieved 14.02.2012.

⁶⁹² Sameshima 2007a.

⁶⁹³ Leggo cited in Sameshima 2007a/xiv.

⁶⁹⁴ Žižek 2014/69; Žižek 2013/122.

⁶⁹⁵ Irwin cited in Sameshima 2007a/xix/xx.

⁶⁹⁶ Irwin cited in Sameshima 2007a/xix/xx.

⁶⁹⁷ Irwin cited in Sameshima 2007a/xix/xx.

⁶⁹⁸ Irwin cited in Sameshima 2007a/xix/xx.

'Carl says that *Seeing Red* acknowledges "artistic, poetic, narrative, autobiographical, artographic, creative, emotional imaginative" ways of knowing which "are also integral to scholarly adventures of researching and living".⁶⁹⁹ He believes that "research in the social sciences must begin with stories that help readers to revisit and revision their understanding of the fabric of daily lives".⁷⁰⁰

'So?'

'And so, *Seeing Red* is just another example.'

'Of precisely what?'

'Of stimulating conversations and debates, perhaps, and providing "an alternative ways of thinking" about scholarship.'⁷⁰¹

'That's it?'

That's it. I couldn't be bothered. Delivery vans lined up along the street. I moved back. Maxim was right. Whom was I defending here?

'I know you want to write stories,' Maxim said and lit a jj. 'Your story. You feel enthused about crafting *Bildungsgeschichten*⁷⁰² through an "artistic" reflexive undertaking.⁷⁰³ You feel tempted by a narrative portrayal of your teaching journey⁷⁰⁴ while questioning the place of the "arts" in business education. I know all that, but—'

'It's a quest for possibilities.'

'What kind of possibilities?'

'Possibilities for others attempting a similar journey.'

'Who wants that trip?'

'Then see it as a "reference" point?'⁷⁰⁵

'For who?'

'Richardson says that writing not only "reflects" but also "creates" a social reality,⁷⁰⁶ or in Sameshima's words, "the sharing of stories" not only "encourages reflexive inquiries" but also "develops pedagogical practices of liberation and acceptance of diversity".⁷⁰⁷

'It's all about diversity, now?'

'It's an opening for "new spaces for inquiry" through—'⁷⁰⁸

⁶⁹⁹ Cambria Press, *Seeing Red: a pedagogy of parallax: an epistolary bildungsroman on artful scholarly inquiry* by Pauline Sameshima, reviewed by Carl Leggo, Professor and Poet, University of British Columbia, <http://www.cambriapress.com/cambriapress.cfm?template=5&bid=102>, retrieved 14.2.2012.

⁷⁰⁰ Leggo cited in Sameshima 2007a/xiv.

⁷⁰¹ <http://www.cambriapress.com/cambriapress.cfm?template=5&bid=102>, retrieved 14.2.2012.

⁷⁰² Monologues, letters, conversations, narrations or *Bildungsgeschichten* as integral part of the *Bildungsroman* are used for 'Reflexionen' (Jacobs 2005/18).

⁷⁰³ 'Reflexionen' (Jacobs 2005/18), or reflexive undertaking as a means for 'Selbstverständigung' (Feige 2010).

⁷⁰⁴ The story works as a medium between the writer and a wider readership (Barone 1995; Dunlop 1999; Buttignol 1999; Gosse 2005a; Sameshima 2007a; Mullen cited in Dixon et al. 2005; Bochner and Ellis 2003; Bamberg 2006; Simons and McCormack 2007; Eisner 2008).

⁷⁰⁵ Eisner cited in Saks 1996/404.

⁷⁰⁶ Richardson 1994/518. See also Kontje 1992.

⁷⁰⁷ Sameshima 2007a/xi.

‘Writing. As writing is process.’ Maxim exhaled. ‘As “the process of writing itself becomes an act of inquiry”,⁷⁰⁹ as the meaning of writing lies within the activity of writing itself, as writing is meaning ... but writing is also the disturbance of meaning. Writing is not just the production “of” meaning⁷¹⁰ as you might like it. Writing is also doing, making, creating, where the creation, however, becomes “inessential in relation to the creative activity” as writing is also an act of social action,⁷¹¹ as writing means being in communication, being in movement ... as writing is movement ...’⁷¹²

‘I know.’

‘No, you don’t know yet. You don’t know these “in-between forces”, these in-between dichotomies ... as writing is also making an appeal. “An appeal to the reader”⁷¹³ ... Have you thought about that?’

‘What?’

‘Your readership? As the writer appeals to the reader’s “freedom to collaborate in the process” of writing, meaning “in the production of this work”.⁷¹⁴ Writing is about creating life spaces to hold the reader’s attention, which is only accomplished when the narrative moves, evokes, arouses the reader’s response and produces what you might call “a shared experience”.⁷¹⁵ And yet, writing is not just an artistic, aesthetic undertaking. It is first of all a skill, an ability. Writing is craft, is craftsmanship ...’⁷¹⁶

‘Basically a “living voice”.’

‘Basically ... yes.’

‘As we perceive scholarship as “Viva Voce” – and so if we could communicate in multidimensional, more accessible ways, we could also enlarge a certain understanding across disciplines, meaning, we could also move beyond academia and reach a wider, a different community, a different audience ...’⁷¹⁷

‘But who do you want to reach?’⁷¹⁸

‘Well ...’

‘Well?’

‘I am not sure.’

‘You are not sure ... You haven’t defined your readership yet?’⁷¹⁹

‘That’s part of the process?’

‘That’s the start of the process.’

⁷⁰⁸ Sameshima 2007a/xi.

⁷⁰⁹ Dunlop 1999/5.

⁷¹⁰ Allen 2003/183.

⁷¹¹ Sartre 1948/1993/28.

⁷¹² Sartre 1948/1993/28.

⁷¹³ Sartre 1948/1993/28.

⁷¹⁴ Sartre 1948/1993/34.

⁷¹⁵ Carr cited in Prendergast 2009/xxvii.

⁷¹⁶ Benjamin 1999/91.

⁷¹⁷ Borgdorff 2012/179.

⁷¹⁸ Cahnmann 2003.

⁷¹⁹ Citing Sartre (1948/1993/50), ‘[f]or whom does one [w]rite?’

'Is it?'

'That's for you to find out. All I am saying is that writing creates a social reality where relationality becomes both a private and a public task. Writing is the link between the personal experience and the greater public good ... as it enhances "communication practices", as it raises "accessibility issues", as it enables us to see things anew.⁷²⁰ The reader like the writer can engage in a series of reflective, reflexive and relational acts, because "a text is made of multiple writings, drawn from many cultures"⁷²¹ and yet "there is [only] one place where this multiplicity is focused and that place is the reader, not" —⁷²²

'The author.'

'Voilà. "Today's writing has freed itself from the dimension of expression."⁷²³ Or, as Barthes puts it, "writing is that neutral, composite, oblique space where our subject slips away" ...⁷²⁴

'Where the writer's "identity is lost".⁷²⁵

'Yep.'

'Back to detachment.'

'And responsibility,' Maxim said and stubbed out the jj. 'The responsibility we have as a writer towards the reader. And so, our concentration is on the act of reading instead of writing. A concentration on the creation of meaning-making which also highlights the growing indifference and anonymity towards the author's role in general.'

'Basically, "it is language which speaks, not the author" ...⁷²⁶

'Foucault even substituted the author with "modes" of existence.'

'Such as?'

'Such as places or subject functions where the text should be understood without any reference to the author's context or intensions.'⁷²⁷

'Simply, a shift from work to text.'

'But it's not that simple.'⁷²⁸

'Barone says that artistic engagement depends on a kind of twin responsibility between reader and writer. He speaks about exchange, commitment, joint effort to create dialogical conversations.'⁷²⁹

⁷²⁰ Sameshima 2007a/15.

⁷²¹ Barthes 1977/148.

⁷²² Barthes 1977/148.

⁷²³ Foucault 1984/102. According to Foucault (1984/102), writing refers 'only to itself', writing is an 'interplay of signs arranged less according to its signified content than according to the very nature of the signifier ... it is, rather, a question of creating a space into which the writing subject constantly disappears'. And yet, what is the 'writing subject', what is the author? What is the 'author function'? For Foucault (1984/112), the narrative person, the 'I' does not refer to the writer, neither 'to the moment in which the author writes, but rather to an alter ego whose distance from the author varies, often changing in the course of the work'.

⁷²⁴ Barthes 1977/142.

⁷²⁵ Barthes 1977/142.

⁷²⁶ Barthes 1977/143.

⁷²⁷ Herman et al. 2005/34; Shiner 2001/285.

⁷²⁸ The meaning of the text became the product of its interaction (Herman et al. 2005/33/34). It wasn't about the author, anymore. And so, 'what difference does it make who is speaking?' (Foucault 1984/120). See also Robbe-Grillet 1963/1989/17; Benjamin 1999/87.

'That's what Sartre thought.'⁷³⁰

'And Winterson.'⁷³¹

'And Welty.'

"Reader and writer, we wish each other well. Don't we want and don't we understand the same thing" ...⁷³²

'Do we?'

More shops opened. People mingling outside Joe's. A newsagent. Time has passed. Shall I pop by? 'Hi Joe, long time no see.' 'Where have you been?' We grew apart. The kids have grown up. Sami's friendly eyes. She didn't speak. 'Is Granddad still around?' I wouldn't ask. Family and friends. Joe's shop. A gathering. Every Sunday I came by. Met AF on her Holland bike. She ran the 'perfume mecca'. Next door. Her daughter might take over.

'Gosse believes that an individual experience can also have "universal significance".'⁷³³

'Kant yet again.'

'Where "I" can also be understood as a "duty" to be performed – a moral, aesthetic and cultural commitment, as Minden puts it.'⁷³⁴

'As "morality informs experience, not the reverse".'⁷³⁵

"I am my history, yet in my moral desire to understand my past, to be fully self-conscious I become precisely what my history demonstrates that I am not – free."⁷³⁶

'Here we go ...'

'Sontag.'

'Back to constraints.'

'Or standards.'

'Standards?'

'Criteria ... quality guidelines ...'⁷³⁷

'That's it.'

'That's different.'⁷³⁸

⁷²⁹ Barone 2008/44.

⁷³⁰ According to Sartre, 'all texts involve a mutually productive exchange of responsibilities between reader and writer. Barthes ... agrees with this basic premise but [also] argues that how a text is written, its form, is as important to the politics of this exchange as what the text says' (Batchen 2009/4).

⁷³¹ Winterson 1995/1996/192.

⁷³² Welty 2002/28.

⁷³³ Gosse 2005a.

⁷³⁴ Minden 1997/10.

⁷³⁵ Sontag 2008/56.

⁷³⁶ Sontag 2008/56.

⁷³⁷ Cole and Knowles (2008/65–68) '*Qualities of Goodness in Arts-informed research*' and Richardson's (2005/962–964) CAP '*guidelines for creative analytical processes*' seem to complement each other. 'Literary criteria' for example refer to 'coherence, verisimilitude, and interest' (Richardson 1994/521). See also Denzin (2014/94).

⁷³⁸ Differentiating between criteria and standards, the former 'are essentially reminders to an assessor of what can be paid attention to in the evaluation of a work' (Barone and Eisner 2012/146). And yet, 'the use of criteria in judging the qualities within a work of arts based research is not the same as the use of

'In arts-based research?'⁷³⁹

'To start with.'

'It's about chance and access, I guess.'⁷⁴⁰

'You guess?'

"Placed as a sub-category of a sub-category of social science research",⁷⁴¹ does arts-based research need to be justified according to the criteria of social science research standards?'⁷⁴²

'That's what I should ask you.'

'How much is arts-based research subject to scrutiny?'

'Your thesis is ... your novel is, as is your thesis as a novel.'

"Should a novel be allowed to count as a PhD dissertation in a field like [social sciences]?"⁷⁴³

'I can't answer that.'

'It depends on its "referential adequacy".'⁷⁴⁴

'As in "it is indeed *research*"?'⁷⁴⁵

'As in ... it is intended.'

'Which brings us to the design of the work.'⁷⁴⁶

'The exposition of arts-based practice as research.'

standards' (146). Standards according to Dewey (1934/2005/319/320) are linked to *quantity* and physicality and *not* to value ... and are invalid with 'respect to judgment of works of art'.

⁷³⁹ Piirto 2002; Forrest 2007.

⁷⁴⁰ Following Bourdieu (1993/35), '[t]he work of art is an object which exists as such only by virtue of the (collective) belief which knows and acknowledges it as a work of art' and so, to 'what degree of chance and uncertainty is productive ...? What are the implications of introducing a significant number of chance elements in research and dissemination? Who is in a position to access the outcomes of research inquiries conducted in and through art in ways that are meaningful and generative?' (O'Donoghue 2009/365).

⁷⁴¹ Forrest 2007/3. According to Forrest, 'what is the point of sneaking art in the back door of the social sciences if, in doing so, one does not celebrate what makes art distinctive. What remains, then, is twofold: to position the arts in relation to the dominance of sciences and to suggest how the arts can function as a fully-fledged member of education as a scholarly pursuit' (9).

⁷⁴² Forrest 2007; Cahnmann-Taylor 2008; Rolling 2010. Piirto (2002/432) asks: 'How can the artistic way of knowing be honored in education, a field of the social studies? How much should a person have studied or practiced an art before utilizing it in educational discourse, especially high-stakes discourse such as dissertations, products in peer-reviewed scholarly venues, or theses? What is the difference between accomplished art and art used for social purposes and personal expression in the field of social studies? In an era that cries out for interdisciplinarity, is it necessary to have studied or performed the art in order to attempt to do it, display or perform it, use it?'

⁷⁴³ Donmoyer cited in Saks 1996/404. See Dunlop 1999/2002; De Freitas 2003; Kirkland 2004; Gosse 2004; Gosse 2005a; Sameshima 2007a– who have used fiction writing as arts-based/reflexive inquiry. And yet 'there is no one way to do arts-based educational research. Arts-based research has diverse voices, combined with a great range of interests and variety in research, and perhaps most importantly, many dimensions of creativity ... in which representation and engagement with knowledge offer new flexibility in understanding and conducting research' (Sinner et al. 2006/1252/3).

⁷⁴⁴ Eisner cited in Saks 1996/404; Eisner 2008/19/20.

⁷⁴⁵ Borgdorff 2012/212 asks seven questions: 'It is indeed *research*? Does the research deliver or promise to deliver new insight, forms, techniques, or experiences? What knowledge, what understanding, and what experience is being tapped, evoked, or conveyed by the research? Is the description or exposition of the topic, issue, or question sufficiently lucid to make clear to the forum what the research is about? What relationship does the research have to the artistic or the social world, to theoretical discourse, and to the contributions that others are making or have made on this subject? Does this experiment, participation, interpretation, or analysis provide answers to the question posed and, by so doing, does it contribute to what we know, understand, and experience? Does the type and design of the documentation support the dissemination of the research in and outside academia?'

⁷⁴⁶ Borgdorff 2012/212/231.

'The fulfilment of a certain research conduct and certain academic criteria in your submission.'⁷⁴⁷

'So my work should have a particular method, a methodology, a range of questions, issues or problems, what else ...'⁷⁴⁸

'And, perhaps, provide evidence, arguments, insights, experiences, interpretations, new knowledge ...'⁷⁴⁹

'And if it turns out to be too "revolutionary", too "transgressive" with reference to subject, form, language or style, perhaps even "offending" the academic system, disrupting its coherence and conventions ...?'⁷⁵⁰

'Don't "confuse a disciplinary analysis with an art form".'⁷⁵¹

'That's how Gardner sees it.'

'As a "category error"?'⁷⁵²

'As a "violation of disciplinary canons".'⁷⁵³

'You see.'

'What I see is a pretty "conservative conception of how knowledge gets advanced".'⁷⁵⁴

'Welcome to the club.'

'But "the whole point of using a novel ... is to provide the reader with access to a content that would otherwise be inaccessible."⁷⁵⁵

'Like what?'

"Taboo topics"⁷⁵⁶ as addressed in *Seeing Red* or *Jackytar* or *A Grim Fairy Tale*⁷⁵⁷ ... topics which are based on educational and "personal experiences that are frequently silenced".⁷⁵⁸ Topics that might appear unsettling, disturbing, even threatening. And of course, here you could ask "When does the scandalous constitute research [and] what are the ethics of writing about taboo subjects?"⁷⁵⁹

⁷⁴⁷ Borgdorff 2012/212/231.

⁷⁴⁸ Borgdorff 2012/231. See also Gardner cited in Saks 1996/410.

⁷⁴⁹ Borgdorff 2012/231.

⁷⁵⁰ Biggs and Karlsson 2010/418.

⁷⁵¹ Gardner cited in Saks 1996/411.

⁷⁵² Gardner cited in Saks 1996/411.

⁷⁵³ Gardner cited in Saks 1996/411.

⁷⁵⁴ Eisner cited in Saks 1996/412.

⁷⁵⁵ Eisner cited in Saks 1996/413. According to Siegesmund (2013), 'fiction allows freedom to address difficult issues' (236). 'Fiction allows us to address uncertainty of ourselves' (238). 'Fiction allows distilling and layering' (239). Following Cocks cited in hooks (1999/40), fiction allows us 'to find secrets in experiences that are obscured from ordinary sight: to uncover hidden coherences in what seems to be a mere jumble of unrelated events and details, and incoherences in what appears to be strictly ordered; to make transparent what is opaque, and to expose opacity in what seems transparent'.

⁷⁵⁶ Siegesmund 2013/238. See also Kirkland and Leggo 2008/246.

⁷⁵⁷ Sameshima 2007a; Gosse 2005a; Kirkland 2004.

⁷⁵⁸ Kirkland and Leggo 2008/246/247.

⁷⁵⁹ Kirkland and Leggo 2008/246.

‘But should you therefore “abandon traditional distinction[s] between fact and fiction, truth and falsity ... should [you] simply qualify or redefine them? Should [you] reject truth as a principal criterion for assessing the worth of scholarship, and, if so, what criterion should take place?”’⁷⁶⁰

‘You sound so—’

‘Passé,’ Maxim cut in. ‘For me, satisfying criteria for “credible research” and for “accomplishing art”’⁷⁶¹ seems rather—’

‘Impossible.’

‘You said that.’

‘Yet, “only the impossible is worth the effort”.’⁷⁶²

‘You are an idealist.’

‘An optimist.’

‘Have you thought about the situation having “neither a work of scholarship nor a work of art”?’⁷⁶³

‘I haven’t started.’

‘That’s why – and as a “work of art”, the “novel” as artistic and extra-artistic genre’⁷⁶⁴ should not only generate “speech diversity in fresh ways”,⁷⁶⁵ but also step outside conventions, and I don’t mean academic conventions, but “outside literary conventionality”,⁷⁶⁶ in Bakhtin terms. It should “broaden the horizon of language” and generate “new worlds of verbal perception”,⁷⁶⁷ new ways of seeing and thinking, with “work [that] is not just topical”⁷⁶⁸ but disruptive and provocative.’⁷⁶⁹

‘There you have it!’

‘But that’s “the riskiness of art”.’⁷⁷⁰

‘Not science?’

‘That’s “the reason why [art] affects us”.’⁷⁷¹

‘And science doesn’t?’

⁷⁶⁰ Saks 1996/406. Following Kirkland (cited in Kirkland and Leggo 2008/250), ‘does academic writing favour distanced, impartial, polite (re)presentations of others? What constitutes truth? Is there veracity to my research if I cite [characters] instead of published authors? Can my memories constitute a methodology ...?’

⁷⁶¹ Pariser 2013/62/68; Stotsky cited in Saks 1996/417; Piirto cited in Prendergast 2009/xxvi.

⁷⁶² Winterson 2000/2001/54.

⁷⁶³ Gardner cited in Saks 1996/421.

⁷⁶⁴ According to Bakhtin (1981/2008/320/321), ‘artistic’ genres refer to ‘short stories, lyrical songs, poems, dramatic scenes,’ whereas ‘extra-artistic’ genres are ‘everyday, rhetorical, scholarly, religious genres and others ... In principle, any genre could be included in the construction of the novel, and in fact it is difficult to find any genres that have not at some point been incorporated into a novel by someone’.

⁷⁶⁵ Bakhtin 1981/2008/321.

⁷⁶⁶ Bakhtin 1981/2008/323.

⁷⁶⁷ Bakhtin 1981/2008/323.

⁷⁶⁸ Winterson 1995/1996/52. In relation to Ezra Pound’s notion ‘Make it new’ (Castle 2006/252).

⁷⁶⁹ Siegesmund 2014/5/6.

⁷⁷⁰ Winterson 1995/1996/52.

⁷⁷¹ Winterson 1995/1996/52.

‘It’s “not the riskiness of its subject matter”⁷⁷² I am talking about, as “literature is not a lecture delivered to a special interest group ... [but] a force that unites its audience. The sub-groups are broken down”.’⁷⁷³

‘That’s what I am striving for.’

‘How? For whom? Who “is” your audience? Who is assessing your work? Literary critics?’⁷⁷⁴ I doubt it. The “art world”⁷⁷⁵ ... the “cultural field” and its agents?’⁷⁷⁶ Although here, you might no longer have a system of values suitable for judgement as “the moral law of art has now disappeared” ...’⁷⁷⁷

‘Á la Baudrillard ...’

‘Well ...’

‘Or, Danto.’⁷⁷⁸

‘I would be more careful.’

‘I am sure you would.’

‘For me the question about “quality” is “How could the work of art claim to illustrate a signification known in advance ... [when it is] an exploration which itself creates its own significations, as it proceeds”?’⁷⁷⁹

‘Simply, “the novel must speak for itself”.’⁷⁸⁰

‘How do you defend a novel?’⁷⁸¹

⁷⁷² Winterson 1995/1996/52.

⁷⁷³ Winterson 1995/1996/106.

⁷⁷⁴ Stotsky cited in Saks 1996/417.

⁷⁷⁵ Day 2011/20. Following Barone and Eisner (2012/148), criteria for arts-based research follow those which guide ‘paintings, novels, or dance performances. But while appropriate criteria may be different for judging various genres of art or arts based research, assessment is not necessarily idiosyncratic ... general criteria ... include but are not limited to ... incisiveness, concision, coherence, generativity, social significance, evocation and illumination ...’

⁷⁷⁶ Bourdieu 1993/259. According to Piirto 2009/96, ‘it is the domain itself and its tacit yet established rules of quality that move a person into being considered [an artist] by others’ – [a poet].

⁷⁷⁷ Baudrillard 2005/45.

⁷⁷⁸ Citing Borgdoff (2012/135), ‘Danto saw a rupture that signalled the end of the immanent developmental history of art. Post-historical art had become conceptual; assessing it was based not primarily on sensory perception, but on intellectual consideration ... This brought the history of the narrative, pictorial tradition to an end’. According to Lotringer (2005/18/19), “the end of art” ... never happened. It was replaced instead by unrestrained proliferation and cultural overproduction ... [and anyway] the only legitimate reason art would have to exist nowadays would be *to reinvent itself as art*’. Citing Hegel (1993/13), ‘in all these respects art is, and remains for us, on the side of its highest destiny, a thing of the past’ ... a claim which didn’t mean “the end of art” ... but, excluding “the possibility of great and/or intellectually authoritative art in the present and the foreseeable future, but not in the distant future. But such an art of the future would not be “for us”’ (M. Inwood’s commentary, cited in Hegel 1993/105). See also Roelstraete 2009/6.

⁷⁷⁹ Robbe-Grillet 1989/1963/141. The ‘artistic activity is a game, whose forms, patterns and functions develop and evolve according to periods and social contexts; it is not an immutable essence’ (Bourriaud 1998/11), but following Gardner cited in Saks (1996/412), ‘scholarly research ... is designed to add reliability to our body of knowledge. Novels [however] constitute a genre whose purpose is, only incidentally, to produce reliable knowledge; their primary purposes are aesthetic ... [and] therefore, novels cannot properly be submitted as scholarly research-and they are particularly inappropriate as the basis on which professional credentialing takes place’.

⁷⁸⁰ Gardner cited in Saks 1996/410.

⁷⁸¹ Gardner cited in Saks 1996/410.

'An argument between forms.'⁷⁸²

A dispute between 'aesthetic form and reality'.⁷⁸³

'A meeting of opposites.'⁷⁸⁴

Form has a destiny.⁷⁸⁵

I use language as form.⁷⁸⁶ I use language as intention.⁷⁸⁷ I use literary language as intervention, as intrusion, as radical break from the conventional academic form structured around themes, yet for me unthinkable themes, off-limits themes.

The 'unknown knows'.⁷⁸⁸

A cross-over. An emergence. As 'out of form [encounters] form'⁷⁸⁹ – something more abstract, or lighter perhaps, something more changeable, more genuine,⁷⁹⁰ where each word could act 'in its gymnastic or choreographic acceptance'⁷⁹¹ ...

'Adorable.'

'What is?'

'The expressiveness of "voice".'

'Always the "voice" ...'

'A voice which vibrates between seriousness and lightness, the real and the unreal;⁷⁹² a voice understood by its own laws of movement, its development, progression,⁷⁹³ continuously "arriving", "emerging" ...'

'Then losing itself.'

'In its relation to what it is not – now.'

'A continuous staging of an "appearance-as-disappearance" ...'⁷⁹⁴

'Appreciated through its shifting relation to society.'

'The social and the critical.'⁷⁹⁵

'Motivated by conflict.'

'That's where you feel at home.'

'I do,' Maxim said and shifted around.

⁷⁸² Smith 2012/69.

⁷⁸³ Smith 2012/69.

⁷⁸⁴ Smith 2012/69.

⁷⁸⁵ Baudrillard 2005/63.

⁷⁸⁶ 'What do we mean by *form*? A coherent unit, a structure ... a *lasting* encounter?' (Bourriaud 1998/19).

⁷⁸⁷ Barthes 1953/1967/15.

⁷⁸⁸ Žižek 2014/9.

⁷⁸⁹ Smith 2012/69.

⁷⁹⁰ Winterson 1995/1996/60.

⁷⁹¹ Barthes 1977/2002/3.

⁷⁹² Adorno cited in Wilson 2007/45/48/50.

⁷⁹³ Adorno cited in Wilson 2007/47.

⁷⁹⁴ Barthes 1975/10.

⁷⁹⁵ 'Art opposes what is real not through the declaration of explicit political opinions but through its existence as art; that is, as something that both is real and is radically opposed to reality' (Wilson 2007/52).

'I don't.'
 'I noticed.'
 'The social antithesis of society.'
 'That's me.'
 'Not me.'
 'Detached to perform any specific, pre-established social rules. Unique, yet, contradictory.'
 'I bet.'
 'Like a good story.'
 'Which allows absence – "silence of inspiration"⁷⁹⁶ ... intimacy.'
 'How do you know?'
 'Pass.'

I am still uncertain. Indecisive. I speak only 'in the name of a language'⁷⁹⁷ which is insufficient. A language which remains inadequate each time I phrase a word or put words on the page. But it might be 'better to dance with impossibility than to accept the first ordinary word that comes to mind, the easy cliché'.⁷⁹⁸ And so is it 'an ethical choice we make each time we speak or approach the page'?⁷⁹⁹

I write to define myself.

I write to redefine myself. I write to find myself. 'An act of self-creation or recreation, a dialogue with myself and those I meet and admire'.⁸⁰⁰ I allow myself to be the person – I am not.⁸⁰¹ I allow myself not to be – myself. I allow myself to speak in 'another's' language – enact 'another's' story.⁸⁰² I didn't 'articulate' myself. I didn't 'articulate' my experience⁸⁰³ to the reader.⁸⁰⁴ Although—

It is the reader 'who holds together in a single field all the traces by which the written text is constituted'.⁸⁰⁵

⁷⁹⁶ Sartre 1948/1993/32.

⁷⁹⁷ Barthes 1977/202.

⁷⁹⁸ Neilsen cited in Prendergast 2009/xxvi.

⁷⁹⁹ Neilsen cited in Prendergast 2009/xxvi.

⁸⁰⁰ Sontag 2008/297.

⁸⁰¹ Sontag 2008/282.

⁸⁰² 'Sartre acknowledged "literature" ... as a form of social action ... a secondary form of action, action by disclosure ... Sartre demanded a literature of praxis, capable of becoming an essential condition for action, the moment of reflective consciousness' (Caute/Sartre 1948/1993/xiv/14). And so, the questions are: 'What aspect of the world do you want to disclose? What change do you want to bring into the world by this disclosure?' (14).

⁸⁰³ Arts-based business education (Adler 2006; Nissley 2010; Springborg 2012; Meisiek and Barry 2014a).

⁸⁰⁴ 'The writer must get into touch with his reader by putting before him something which he recognises, which therefore stimulates his imagination, and makes him willing to co-operate in the far more difficult business of intimacy. And it is of the highest importance that this common meeting-place should be reached easily, almost instinctively, in the dark, with one's eyes shut' (Virginia Woolf cited in McKeon 2000/753).

⁸⁰⁵ Barthes 1977/148.

'What about Vienna?' Maxim moved back, catching snowflakes as they fell. It was getting brighter. People with pushchairs. Children wrapped up running ahead. An attractive colour mix reflecting the multi-ethnic community of Columbia Road. I liked the feel of it.

'Vienna.'

'That's where it all started – or better, Vienna started it off ... "EDiNEB", "Art meets Business" and all that stuff ...'

'Well ...'

'You escaped, got out quickly, enjoyed Vienna's coffee-shops while I was tied up with all these speaking arrangements.'

'Networking.'⁸⁰⁶

'Certainly not.'

'Why not?'

'It didn't work.'

'What didn't work?'

'I didn't get it either – that "hype" or "buzz".⁸⁰⁷ OK, I do acknowledge that organizations endorse, fund or publicize the arts, but, what do the arts have to offer? What is this unique contribution they all talk about?⁸⁰⁸ Why do "artists" suddenly pop up as the embodiment of "value"?'

'As a "source of value".'

'Why do "artists" increasingly act as "role models" for a new generation of business,⁸⁰⁹ or, as KDP puts it, "join with other social movements to work towards new forms of globalization" ...?'⁸¹⁰

'Don't ask me.'

'But I am asking you!'

'As business became more dependent on "knowledge" to create value, artistic "processes" became more and more attractive.'⁸¹¹

'Is that all?'

'For Austin and Devin.'

EDiNEB ... long gone. Vienna even longer. Just another chapter I wanted to give a miss. I couldn't help it. I kept doing it – throwing out chapters of my life.

⁸⁰⁶ According to jagodzinski (2013/25), '[n]etworking, play and simulation are the new "order" words'.

⁸⁰⁷ Raunig et al. 2011/1.

⁸⁰⁸ Schiuma 2011; Springborg 2012.

⁸⁰⁹ Following Lind (2009/57), 'creativity and flexibility are considered essential for maximizing profit and the worker/producer must be prepared to work on short term contracts. Those who work should also be innovative and think in unconventional ways ... artists in particular are important role models'.

⁸¹⁰ Asked by the Berlin-based art and media collective Kleines Postfordistisches Drama (KPD) stated in Sholette 2011/20.

⁸¹¹ Austin and Devin 2003.

'Tell me, what do I as a writer, as an artist have to offer? What do I actually provide? What kind of "service"⁸¹² do I propose, and who could be interested?'⁸¹³

'I am.'

'Who could I satisfy and how exactly could I do that?'

'That's a tricky question.'

'Is it just?'

'Why did you accept in the first place?'

'Eventually – I did. I gave in. Confirmed. Committed. Participated. Got paid well enough for providing a "service". But what kind of service? An exchange of ideas? No. And who benefited from my talk? The audience? Nope. They seemed as lost as I did. Speaking endlessly in front of a crowd about what? What did I actually do? Set out a body of knowledge? Put out a discourse, but, "*never knowing how that discourse [has been] received*"?'⁸¹⁴

'Barthes would feel for you.'

'He surely would.'

'So?'

'And so, I spoke in the name of what? A function? An experience?'⁸¹⁵

'Themes repeating themselves.'

'They always do.'

'Never mind.'

'I do. I do mind. And what did I actually symbolize? A scientific capacity? An institution? An initiative? A movement? No!' Maxim paused and lit a jj. 'I just spoke in the name of language. I was invited because I have written. I spoke because I have written – novels.'⁸¹⁶ And guess what ...'

'What?'

'My writing was represented by its contrary. By speech. But, what was my speech about my writing worth? "I was placed in a circuit of exchange",⁸¹⁷ although there wasn't any. There was no exchange. No dialogue. No discussion. There was nothing in-between – us. Nothing that linked us. The audience and myself. As we both felt – lost.'

'Basically, there was no shared "inter-est".'⁸¹⁸

'Basically, I was right.'

⁸¹² Fraser (1994) uses the term 'service' with reference to 'specific and/or public art activities ... expending an amount of labor which is either in excess of, or independent of, any specific material production and which cannot be transacted as or along with a product. This labor, which in economic terms would be called service provision (as opposed to goods production), may include: the work of the interpretation or analysis of sites and situations in and outside of cultural institutions; the work of presentation and installation; the work of public education in and outside of cultural institutions; advocacy and other community based work, including organizing, education, documentary production and the creation of alternative structures' (Fraser 1994/1).

⁸¹³ Fraser 2005b/166.

⁸¹⁴ Barthes 1977/194

⁸¹⁵ Barthes 1977/202.

⁸¹⁶ Barthes 1977/202.

⁸¹⁷ Barthes 1977/203.

⁸¹⁸ Arendt 1958.

‘About what?’

‘That I was better sticking to my own interest. An interest which goes happily along with my “artistic autonomy” – an “autonomy” which I like to maintain.⁸¹⁹ That I work better for myself and serve my own satisfaction, my own gratification.⁸²⁰ And due to my “artistic-self-centredness” and yes, I get your hint, I only respond to my own internal demands.⁸²¹ But I am happy with that, believe me.’

‘I do.’

‘I am happy to apply my “own criteria of judgment, subject [of course] to the internal logic of [my artistic] practice”.⁸²² And because I am working towards my own fulfilment, my “labour is supposed to be its own compensation”.⁸²³ That suits me fine.’⁸²⁴

‘Fine.’

‘And if at any point in time, I decide again to provide a kind of “service”, I will only do this while keeping my “artistic freedom” in mind.’⁸²⁵

‘I will remember that.’

‘Good ... and holding onto that form of freedom, I will only decide for myself when, how and with whom I would like to work, who is suited to this dialogical practice,⁸²⁶ and to what extent I will step into any kind of “encounter” or “participative situation” ...’

‘Here we go.’

‘No, we don’t ... as I am not speaking about interactions among artists here; neither about artists who work collaboratively, nor artists who offer these kind of relational or situational encounters as in Sehgal’s *These associations*⁸²⁷ or Duan’s *Happy Yingmei*.⁸²⁸ Although we could also make a distinction here.’⁸²⁹

⁸¹⁹ Fraser 1994/5. Following Adorno (1970/1984), ‘[a]utonomy, art’s growing independence from society, is a function of the bourgeois consciousness of freedom, which in turn is tied up with a specific social structure’ (320) which art has to resist. ‘Resistance reproduces social development in aesthetic terms without directly imitating it’ (321).

⁸²⁰ ‘In this context, the profile of the artist as an antisocial radical [hasn’t] softened, [and didn’t give] way to a new, affirmative image of an enterprising artist in and of himself, able to solve problems in a nonlinear, creative manner. As such, the contemporary artist embodies the figure of the precarious, entrepreneurial worker, the manager of his own human capital, freelancing from project to project’ (Emmelhainz 2013/7/8).

⁸²¹ Léger 2012/16. ‘The artist must develop a reflexive practice that first uses aesthetic autonomy as a weapon against oneself, a kind of self-instrumentalization of resistance’ (16).

⁸²² Fraser 1994/5.

⁸²³ Fraser 1994/5.

⁸²⁴ According to Emmelhainz (2013/8), ‘we must also take into account that society disproportionately rewards A-List artists, curators, and other cultural producers in a way not unlike it rewards managers or CEOs of massive corporations, conferring on them direct membership in the new oligarchy’.

⁸²⁵ According to Adorno (1984/1970/322), ‘what is social about art is not its political stance, but its immanent dynamic in opposition to society. [Arts] social essence calls for a twofold reflection: on the being-for-itself of art, and on its ties with society. This dual essence of art comes out in all artistic phenomena; they change and contradict themselves’.

⁸²⁶ Kester 2004; 2005. See also Bourriaud 1998/2002; Bishop 2012a.

⁸²⁷ *The Unilever Series: Tino Sehgal – These associations*, 24.6.2012–28.10.2012, Tate Modern, London. Following Coulter-Smith (2012/1), ‘Tino Sehgal’s *These associations* ... is a reworking of ideas developed by the Situationist International (SI) in the 1960s ... [where] constructed encounters and creatively lived moments in specific urban settings ... to critically transform everyday life by attacking the mind-controlling power of consumerism and mass media ... [these] “constructed situations” ... intend[ed] to replace artistic representation by the experimental realisation of artistic energy in everyday settings ... [And yet] the

'What distinction?'

'Between collaboration and constructed situational or relational art practices,⁸³⁰ and yet it doesn't really matter in the context of redistributing ownership or altering communication patterns, or does it?'

'You tell me.'

'What I can say to you is that in the future only I will decide who I want to work with in or outside the "cultural field".⁸³¹ That's what I learnt from Vienna. I don't want to lose the principle of my autonomy ...'

'That's so—'

'I don't want to lose out.'

'Lose out?'

'I don't want to lose the ability to "determine the meaning and effects of [my] activity".⁸³²

'Even if you restrict yourself?'

'Even then – and I know I do. I restrict myself as I don't pursue "the production of specific social use value".⁸³³ I restrict myself as I am only committed to produce what Fraser calls "prestige value", or in more common terms, "symbolic value". But, believe me, I can live with that.'⁸³⁴

'Fine.'

'It isn't.'

'But "dependence" is the "condition of [your] autonomy".⁸³⁵ Your work for yourself, your own pleasure and drives, following only your own thoughts and reason, but by doing so, you lose out anyway.⁸³⁶ What actually produces the value of your work? What are these "mechanisms of the system of belief which produce the value of works of art, and affirm the legitimacy of [your] activity?"⁸³⁷ Who judges the quality of your work? And what actually is this judgement? A pretty independent judgement, I guess. Possibly, a judgement from those whose interests differ from yours. A judgement which is not even linked to a direct interest in your work, nor towards

Situationist International of the 1960s was profoundly anticapitalist. Sehgal is not, his constructed situation, *These associations*, at Tate Modern is sponsored by Unilever'.

⁸²⁸ *Happy Yingmei*, Art of Change: New Directions from China, 7 September to 9 December 2012, Hayward Gallery, London.

⁸²⁹ Kester 2011.

⁸³⁰ Bourriaud 1998/2002. Following Lind (2005/54), we might differentiate between collaboration, cooperation, collective action and participation. 'Collaboration' is 'an open-ended concept and an umbrella term for the diverse working methods that require more than one participant. "Cooperation," on the other hand, emphasises the notion of working together and mutually benefiting from it ... "Collective action" refers precisely to acting collectively while "interaction" can mean that several people interact with each other ... "Participation" is more associated with the creation of a context in which participants can take part in something that someone else has created but where there are nevertheless opportunities to have an impact'.

⁸³¹ Bourdieu 1993.

⁸³² Fraser 1994/6.

⁸³³ Fraser 1994/6.

⁸³⁴ Fraser 1994/6.

⁸³⁵ Fraser 1994/5.

⁸³⁶ Fraser 1994/6.

⁸³⁷ Fraser 1994/5.

yourself. You, the person, the artist, the writer. And so, at the end of the day, with your “autonomy” in mind you might even lose “the ability to determine the meaning and effects of our activity” yourself. You might even lose your interests in “the effects of the symbolic system [you] produce and reproduce”.⁸³⁸

Maxim fixed on the dissipating smoke. It fascinated me because ‘fascination being, after all, only the extreme of detachment’.⁸³⁹

‘As soon as one has finished speaking, there begins the dizzying turn of the image: one exalts or regrets what one has said, the way in which one said it’⁸⁴⁰ and yet, ‘to question is to want to know’⁸⁴¹ ... isn’t it?

I want to know.

At times I want to challenge you – as you do, Maxim. But it’s not a competition.

That’s not the game I want to play. ‘In the space of speech, science and logic, knowledge and reasoning, questions and answers, propositions and objections are the masks of the dialectical relationship.’⁸⁴² But, I don’t give you ‘anything in return’.⁸⁴³ I don’t describe any ‘real’ experience ... yet. I don’t put myself out. I don’t give you any truth on myself, ‘the truth on the real’.⁸⁴⁴ I hide. And so, ‘what is being exchanged here? What is this discomfort the price of? What is my speech *worth*?’⁸⁴⁵

‘Listening returns me the vanity of my own speech’ ...⁸⁴⁶

‘Then put it in Deleuze’s words: artists have become “*dividuals*” and masses, samples, data, markets, or “*banks*” ...’⁸⁴⁷

‘But, wasn’t it the construction of the cultural market which transformed the “artist” into “human capital”?’⁸⁴⁸

‘Do you really believe that interactions between art and other disciplines have flourished as more and more “artists” have reinvented themselves for the global market?’

‘Look at “DC”, an organization promoting itself as an innovative platform interested in artists who turn themselves into business people and their art practices into viable businesses.’

⁸³⁸ Fraser 1994/6.

⁸³⁹ Barthes 1977/2002/72.

⁸⁴⁰ Barthes 1977/204.

⁸⁴¹ Barthes 1977/201.

⁸⁴² Barthes 1977/202.

⁸⁴³ Sarraute 1990/1989/30.

⁸⁴⁴ Barthes 1977/203.

⁸⁴⁵ Barthes 1977/203.

⁸⁴⁶ Barthes 1977/203.

⁸⁴⁷ Deleuze 1992/5.

⁸⁴⁸ M. Lazzarato, Construction of Cultural Labour Market, *European Institute for Progressive Cultural Policies*, <http://eipcp.net/policies/ccil/lazzarato/en>, retrieved 1.12.2012.

'That's "DC".'

'And there are others.'

'That's what they say, don't they?' Maxim stretched out. "'DC", a professional development and career empowerment platform,⁸⁴⁹ where artists might – or might not – benefit from industry knowledge, mentoring and networking opportunities and from how to look at their practice as a business – that's all part of it.'

'Part of what?'

'The relational game.'

'What relational game?'

"Locating contemporary [art] practice within the culture at large ... shift[ing] from a goods to a service-based economy"⁸⁵⁰ ... "blurring the imprint of individual authorial status"⁸⁵¹ through "joint collaboration" ... And what is it anyway? Is it just a breaking away from art historical progression? A loss of ownership? What is this "new" collaborative culture actually based on?'

'Well ...'

'If I define an artistic activity as a "service", then I also serve a different kind of function, don't I? But what kind of function? What defines that function, or are we better speaking of "ensemble" here?⁸⁵² And so, what kind of "ensemble" do I serve?'⁸⁵³

'Not sure.'

'Neither am I.'

'Do I look for shared interests? Do I look for shared meaning-making? Shared values? And what is that particular interest "in"? Is it really that "inter-est" Arendt had in mind?'⁸⁵⁴

'Probably not.'

'And if we speak of a value generated in joint engagement, but not necessarily in the field of artistic discourse, but rather in the context of "outside" relationships, then what actually defines these relationships? Is it just about confidence boosts or presentational skills? Is it about media training or branding? Getting "fit" for business? Is it about access? Access to the market, and yet what market? A network of collectors, exhibition spaces, or publishers, in my case? But maybe it's more about creating diverse social forms, the production of a wider range of human relationships? Possibly, a form of contribution? Contributing to local communities? Why not? Perhaps, a bit of social work? All I am asking is, what do "they" (businesses), and what do "I" (the artist) get out of these collaborations, that I am willing to compromise?'

⁸⁴⁹ Debut Contemporary, <http://www.debutcontemporary.com/debut/>, retrieved 4.1.2013.

⁸⁵⁰ Bishop 2004/54. And where "'art pass[es] into the expanded field of culture'" (Foster cited in Yúdice 2003/320). Following Roelstraete (2010/185), '*contemporary* art belongs to the general field of "culture", whereas art does not (that is to say, not necessarily)'.

⁸⁵¹ Bishop 2004/55.

⁸⁵² According to Deleuze (2001/100/101), a function is 'a correlation between two ensembles ... [say] ... if anyone can speak to anyone, if a filmmaker can speak to a man of science, if a man of science has something to say to a philosopher, it is in the measure where, and in function with, each of their own creative activities'.

⁸⁵³ Deleuze 2010/101.

⁸⁵⁴ Arendt 1958/182/183.

'Compromise?'

'That's how this whole collaborative engagement appears to me. A big compromise.'

'And what's wrong with that?'

'It doesn't work ... not for me ... and so, if we then add to "social use value"⁸⁵⁵ also "economic or political value", what kind of value is that? Bishop says that if we produce "positive human relationships ... the work itself is automatically political in implication",⁸⁵⁶ but what do these "social relationships" really tell us?'

'How do I know?'

'You have been there.'

'I haven't.'

'Arts meets business through collaborative praxis and learning alliances.'⁸⁵⁷

'That's different.'

'Just because you had a different function, position, or role to play?'

'Just different, Maxim,' I said and lit a jj. I disliked being prompted.

'For me the "art world" is still pretty distinct.'

'I got that.'

'But I do also know that for some artists, collaborative "social engagement" like "community work" has become a way "to achieve the avant-gardist dream of opting out of institutionality".'⁸⁵⁸

'Meaning?'

'It means "to address one's work *against* the institution of art", or "allowing institutions to [re]frame the understanding of [art] practice ... and to incorporate it".'⁸⁵⁹

'That's Sehgal.'

'Sehgal isn't "expos[ing] or deconstruct[ing] the museum's mechanisms, [he isn't] against the intergenerational function of the museum, [neither] against its address or celebration of the individual, but ... its continuous, unreflected-on celebration of material production".'⁸⁶⁰

'All right.'

'No it isn't. I believe that art should "detach" itself from society. By that I mean that art should raise tensions "by creating a critical distance to society".'⁸⁶¹

⁸⁵⁵ Fraser 1994/7.

⁸⁵⁶ Bishop 2004/62. Following C. Christov-Bakargiev, 'all art is political, in one way (reactionary) or another (participates in processes of changing the world, informed by principles of justice, liberation from effects of power and emancipation from global finance)'. Art and Politics – A Survey: Part 1, *Frieze*, August 2012, <http://blog.frieze.com/art-and-politics-a-survey-part-1/>, retrieved 9.2.2013.

O. Ressler, however objects 'to the idea that all art is political'. Political art as he sees it 'aims at analyzing, criticizing and/or changing society. Art becomes political, when it begins invading the spheres of politics, whereas [Ressler] would localize 'politics' rather in social movements and radical political organizations than in the ossified political institutions such as parliaments and parties'. Art and Politics – A Survey: Part 1, *Frieze*, August 2012, <http://blog.frieze.com/art-and-politics-a-survey-part-1/>, retrieved 9.2.2013.

⁸⁵⁷ Austin and Devin 2003; Darsø 2004.

⁸⁵⁸ Yúdice 2003/319.

⁸⁵⁹ Yúdice 2003/320.

⁸⁶⁰ Segal cited in G. Sneed, Tino Sehgal Presents a Work in Progress, *Art in America Magazine*, February 2004, 2010, <http://www.artinamericamagazine.com/news-features/news/tino-sehgal-guggenheim-this-progress/> retrieved 5.4.2014.

‘Or, “to raise the awareness that things are not as they ought to be”.’⁸⁶²

‘Which doesn’t mean that art and artists have to come “all too close” to community work, or social practice; neither does it mean that art has to be collaborative or socially engaging.’⁸⁶³

‘But it can be.’

‘But it does not have to.’

‘You just can’t run away from collaborative practice.’

‘I can.’

‘But extending its social context does not necessarily mean that “art” has to give up its ‘independence’. Or does it?’⁸⁶⁴

‘You mean that both can “happily” exist, side by side?’

‘They do.’

‘Sure.’ Maxim got up, stretched and turned away. I closed my eyes. Just a mere moment – patience.⁸⁶⁵

‘For me, art still belongs to “an independent and *private* symbolic space”.’⁸⁶⁶

‘A pretty conventional stance.’

‘I know – as I know there are others, artists like Deller, who think differently and who create forums for conversation, dialogue and interaction.’⁸⁶⁷

‘And what’s wrong with that?’

‘I don’t believe in “conversation for its own sake”.’

‘How do you know?’

‘I don’t believe in dialogues which are based on established ideas while randomly following Danto’s misread “end of art” motto,⁸⁶⁸ or assumptions of emancipation that ignore the context of a more revolutionary, progressive, radical or political movement.⁸⁶⁹ Embracing social engagement for the sake of being socially engaged and without raising questions which could alter our perceptions or sensibilities just doesn’t work.’⁸⁷⁰

‘For you.’

‘For me it only adds to the already established distortion.’

‘What distortion?’

⁸⁶¹ Rojas 2010/1; ‘critical negation’ according to Bishop (2012a/16). According to Jadodzinski (2013/30), art ‘has always had its critical, bohemian underbelly providing a critique of the social order’.

⁸⁶² Hirschhorn cited in Rojas 2010/1.

⁸⁶³ Rojas 2010/1. As Hirschhorn says, “‘I am an artist, not a social worker’” (cited in Rojas 2010/1).

⁸⁶⁴ ‘Using people as a medium, participatory art [for example] has always had a double ontological status: it is both an event in the world, and at one remove from it’ (Bishop 2012a/284).

⁸⁶⁵ Smith 2012/145.

⁸⁶⁶ Bourriaud 1998/2002/14.

⁸⁶⁷ ‘Deller’s work, like Hirschhorn’s falls under the expansive rubric of socially engaging, participatory art, it has been contextualized by Bourriaud as relational aesthetics: “an art taking as its theoretical horizon the realm of human interactions and its social context, rather than the assertion of an independent and private symbolic space” (Rojas 2010/1). See also Bourriaud (1998/2002/14).

⁸⁶⁸ Roelstraete 2010/195.

⁸⁶⁹ Danto 1998; Rojas 2010.

⁸⁷⁰ Yúdice 2003/321.

'This blurring of fields and disciplines, this mashing of terms and terminologies, these constantly evolving new "forms" or "formations"⁸⁷¹ of art and creativity where the latter became one of the "buzz" words of the "new economy" ...'⁸⁷²

'Aren't we running around in circles?'

'I call it repetition ... repeating different moments in time.'

'À la Proust.'

'Repeating to generate pure time.'

'This "something" other.'

'Which is not a repetition of the same but something pure, like moving in cycles.'

'A return of the identical, and yet still something different.'

'An affirmation of difference.'

'But not habit,' Maxim sighed. 'It is not an activity of representation. It is the reproduction "of the difference that lies at the heart of repetition."⁸⁷³ As Deleuze said, "to repeat is to behave in a certain manner, but in relation to something unique or singular which has no equal or equivalent".⁸⁷⁴ It's about something which is "repeatable", but at the same time "unrepeatable", like "Monet's first water lily which repeats all the others",⁸⁷⁵ but is still—'

'Unique.'

'Particular.'

'Whatever.'

"The repetition of a work of art is like a singularity without concept."⁸⁷⁶ Just think about the "lyrical language" where "every term is irreplaceable and can only be repeated".⁸⁷⁷

A vicious circle.

Repetition is difference. The differing of difference. Art a tautology. Art developed in space and time. Recognized as a form of cultural production.⁸⁷⁸

Art once viewed as an investigation and manipulation of two- and three-dimensional forms. Did I say once? Art in relation to these forms. Resulting in

⁸⁷¹ According to Bourriaud (1998/2002/21), 'form is most often defined as an outline contrasting with a content ... observing contemporary artistic practices, we ought to talk of "formations" rather than "forms" ... [as] ... present day art shows that form only exists in the encounter and in the dynamic relationship enjoyed by an artistic proposition with other formations, artistic or otherwise'.

⁸⁷² Jagodzinski 2013/28; Bishop 2012a/14; Jeanes 2006/127; Osborne 2003/507. Following Bishop (2012a/290), 'the distinction between creativity (as a capacity of many) and art (as the skill of a few) goes back to the Russian avant-garde: *isstkustava* (art) was the term rejected by the Proletkult theorists in favour of *tvorchestvo* (creativity)'. 'Through the discourse of creativity, the elitist activity of art is democratised, although today this leads to business rather than to Beuys' (16).

⁸⁷³ Verevis 2010/227.

⁸⁷⁴ Citing Deleuze (1994/2), 'repetition can always be "represented" as extreme resemblance or perfect equivalence, but the fact that one can pass by degrees from one thing to another does not prevent their being different in kind'.

⁸⁷⁵ C. Péguy mentioned by Deleuze 1994/2.

⁸⁷⁶ P. Servien mentioned by Deleuze 1994/2.

⁸⁷⁷ P. Servien mentioned by Deleuze 1994/2.

⁸⁷⁸ Fraser 2005b/39 after Bourdieu 1993.

the creation of discrete, autonomous, aesthetic constructions. Art seen as an activity. Doing. Making. Creating. A state of encounter. A representation. A presentation. A presentation of the artist's intention. An intervention of social relations. Art produces relationships.⁸⁷⁹ Interpersonal. Intersubjective. Relationships between artist and viewer.⁸⁸⁰ Go beyond. Inside out. 'Without people, it's not art.'⁸⁸¹ That's Gillick.⁸⁸² Art as a space of images, objects and human beings. I am interested in the latter. I am interested in the relationship 'between' rather than in the object itself.

That is the object.

The Arendtsche 'in-between'. The 'physical worldly in-between'.⁸⁸³ Basically, this whole "web" of human relationships'.⁸⁸⁴ What did Duchamp say? '*Art is a game between all people of all periods.*'⁸⁸⁵ It 'is a game whose forms, patterns and functions develop and evolve according to periods of social contexts ...'⁸⁸⁶

But what are these social contexts? How do we comprise, measure and compare these relationships? 'What *types* of relations are being produced, for whom, and why?'⁸⁸⁷ Is it about connecting people, creating interactive communicative experience? Is it shared meaning-making? Surely. But is that it? 'The art space lost its institutional function and finally turned into a free social space.'⁸⁸⁸

Art is a 'tool to raise questions. Not to solve them but to point to them, making them present'.⁸⁸⁹ Art is a tool to 'create space for doubts and fragilities that have more to do with real life than specific results do'.⁸⁹⁰ But don't you see, Maxim would say, that the importance of the exhibition space

⁸⁷⁹ Bourriaud 1998/2002/107.

⁸⁸⁰ Bishop 2004/56.

⁸⁸¹ Gillick cited in Bishop 2004/61.

⁸⁸² Liam Gillick is a British artist whose 'work exposes the dysfunctional aspects of a modernist legacy in terms of abstraction and architecture when framed within a globalized, neo-liberal consensus. His work extends into structural rethinking of the exhibition as a form. In addition he has produced a number of short films since the late 2000s which address the construction of the creative persona in light of the enduring mutability of the contemporary artist as a cultural figure', <http://www.liamgillick.info/home/biography>, retrieved 25/04/2015.

⁸⁸³ Arendt 1958/182.

⁸⁸⁴ Arendt 1958/183.

⁸⁸⁵ Duchamp cited in Bourriaud 1998/2002/19. 'Marcel Duchamp [...] was a pioneer of Dada, a movement that questioned long-held assumptions about what art should be, and how it should be made. In the years immediately preceding World War I, Duchamp found success as a painter in Paris. But he soon gave up painting almost entirely, explaining, "I was interested in ideas—not merely in visual products"', https://www.moma.org/learn/moma_learning/themes/dada/marcel-duchamp-and-the-readymade, retrieved 25/04/2015.

⁸⁸⁶ Bourriaud 1998/2002/11.

⁸⁸⁷ Bishop 2004/65. 'But how do we measure or compare these relationships?' Following Bishop (2004/65), 'the *quality* of the relationships in "relational aesthetics" are never examined or called into question'.

⁸⁸⁸ Kittelman cited in Bishop 2004/68.

⁸⁸⁹ Dias and Riedweg cited in Yúdice 2003/321.

⁸⁹⁰ Dias and Riedweg cited in Yúdice 2003/321.

is masked by the performance? Nothing wrong with that. Nothing? Back to Deleuze. Repetition. 'A necessary and justified conduct only in relation to that which cannot be replaced.'⁸⁹¹ A conduct which 'concerns non-exchangeable and non-substitutable singularities'.⁸⁹² Art is repetition. Where do we go from here? Art as artistic practice.

Artistic practice functions, or better, aims to function. How? Analytically and interventionarily. Artistic practice involves creating a form. But, what do we mean by form? Form is contrasting with content.⁸⁹³ Form is seen as a coherent unit. Always? Form is understood as a 'structural unity imitating a world' where 'artistic practice' brings together these 'heterogeneous units'.⁸⁹⁴ And yet, what about forms that exist in encounters? Forms that exist in dynamic relationships? Back to form as a relational property where its object of engagement is cultural production.⁸⁹⁵ Back to the field, the cultural field, which like any other field (e.g. a social field), can only be understood as a 'product' of 'permanent conflict'.⁸⁹⁶ The field of struggle⁸⁹⁷ defines 'the boundaries and membership of that field',⁸⁹⁸ the distribution of capital,⁸⁹⁹ the standards and norms according to which producers and products will be evaluated.⁹⁰⁰

Are we speaking of resistance here?

Art is that which resists. Careful. Not all works of art are acts of resistance.⁹⁰¹ For Deleuze, a work of art communicates only if it resists.⁹⁰² Not an abstract act of resistance. Rather an active struggle. This struggle I feel right now wondering how much observation, imagination does one need 'to raise lived perceptions to the percept and lived affections to the affects'?⁹⁰³ Art is the language of 'sensations'.⁹⁰⁴ 'Art does not have opinions. Art undoes the triple organisation of perceptions, affections, and opinions'.⁹⁰⁵ The writer

⁸⁹¹ Deleuze 2004/1.

⁸⁹² Deleuze 2004/1.

⁸⁹³ Bourriaud 1998/2002/21.

⁸⁹⁴ Bourriaud 1998/2002/111.

⁸⁹⁵ Fraser 2005b/42.

⁸⁹⁶ Bourdieu 1993/34.

⁸⁹⁷ Bourdieu 1993/34.

⁸⁹⁸ Fraser 2005b/42.

⁸⁹⁹ Fraser 2005b/42.

⁹⁰⁰ Bourdieu 1993.

⁹⁰¹ Deleuze 2001.

⁹⁰² Deleuze 2001/106. See also page 5 [footnotes].

⁹⁰³ Deleuze and Guattari 1994/170.

⁹⁰⁴ Deleuze and Guattari 1994/166.

⁹⁰⁵ Deleuze and Guattari 1994/176. 'Percepts are no longer perceptions; they are independent of a state of those who experience them. Affects are no longer feeling or affections; they go beyond the strength of those who undergo them. Sensations, percepts and affects are *beings* whose validity lies in themselves and exceeds any lived ... The work of art is a being of sensations and nothing else: it exists in itself' (164).

makes words 'pass into sensations that makes the standard language stammer, tremble, cry, or even sing'.⁹⁰⁶ That's not me.

That's Maxim.

A 'sensory becoming'. An action of transformation. A matter of expression.

A process of 'opening, mixing, dismantling and – reassembling ...'⁹⁰⁷ 'Art is a road which leads towards regions which are not governed by time and space',⁹⁰⁸ but by 'domains of thoughts, actions and sensibility position ... capable of ... intersecting each other.'⁹⁰⁹

A blend of shapes and forms. A mix of fragrances. People passing, turning, trading glances. An interesting face, a startling figure. At least there was something we shared – we both 'savour[ed] the encounter',⁹¹⁰ relished the eventuality ...

'And then there is "creativity".'

'There surely is.'

'A pretty "loaded" term.'⁹¹¹

"Nebulous and ephemeral" ...'⁹¹²

'Compulsory in any field or discipline where the "values of creativity have taken on a force of a moral agenda".'⁹¹³

'Probably.'

'Creativity, a value which, although we "may believe we choose it ourselves, may in fact make us complicit with what today might be seen as the most conservative of norms".'⁹¹⁴

'That's where you feel at home.'

'I don't.' Maxim looked up. 'I don't feel at home with "compulsory individualism, compulsory innovation, compulsory performativity and productiveness".'⁹¹⁵ I don't feel at home with "the compulsory valorization of the putatively new".'⁹¹⁶

'Fine.'

'It isn't fine that "creative thinking" became a "timely thinking" and therefore almost an "unthinking" limiting in a very uncreative manner.'⁹¹⁷

⁹⁰⁶ Deleuze and Guattari 1994/176.

⁹⁰⁷ Deleuze and Guattari 1994/188.

⁹⁰⁸ Duchamp cited in Guattari 1995/101.

⁹⁰⁹ Guattari 1992/101.

⁹¹⁰ Barthes 1987/1992/45.

⁹¹¹ Jagodzinski 2010/31.

⁹¹² Jagodzinski 2010/31.

⁹¹³ Osborne 2003/507. According to Osborne 2003/508, '[t]wo kinds of expertise have been especially important in establishing the image of a veritable doctrine of creativity: psychologists and managers'.

⁹¹⁴ Osborne 2003/507.

⁹¹⁵ Osborne 2003/507.

⁹¹⁶ Osborne 2003/507. 'Psychology, especially popular and managerial psychology, has in fact become akin to a sort of modern *techné* of creative powers' (508). '... "open" to anyone who can learn to manage it within a personal psychology of life' (Jagodzinski 2013/29).

⁹¹⁷ Jeanes 2006/128.

‘As our perceptions of what creativity “is” might be distorted.’

‘As our understanding of “how to be creative” is rather misjudged, misunderstood or misread – as it is valued by and captured within the territory of capital.’⁹¹⁸

‘Well ...’

‘I have an idea.’ Maxim stood up walked around in circles. ‘Let’s look at it in this way ... “ideas should be treated like potentials ...”’⁹¹⁹

‘Deleuze.’

‘Which are anyway *engaged* in different “mode[s] of expression” ... but, what is it to have an idea “in” a particular discipline?’⁹²⁰

‘It varies.’

‘It’s like telling a story.’

‘Go ahead.’

Philosophy tells stories and speaks of concepts. Art tells stories but speaks with movement and time, with modes and rhythms, words and syntax, or colour and line, continually evolving, developing and improving that very idea, but without actually “trying” to be creative. And so to be creative should be “as destructive as it is productive”.⁹²¹ Deleuze reminded us that “a creator is someone who creates his own impossibilities, and thereby creates possibilities”.⁹²²

‘And so, creativity has to be “invented” in the process of creating.’

‘Where “invention is not a question of novelty” or artefacts, or “objects towards arrangements and practices”, but “arrangements” alongside other activities “with which artefacts are situated”’.⁹²³

‘It’s the questioning of invention itself.’

‘It’s about “something” which opens up.’⁹²⁴

‘An opening.’

‘And here we could say that creativity is rather a matter of constantly experimenting, but beyond any recognized aesthetic or artistic zones, beyond any “pre-existing doctrine or ethos of creative powers” but making out new “territories”’.⁹²⁵

‘Through repetition?’

‘But not in the context of finding an answer, or solving a problem, but in the context of “locating, deepening, embellishing a *problem*”’.⁹²⁶

‘And that’s precisely what arts-based research does.’

‘Does it – precisely? ... “[I]nventiveness in art” could also be seen as “the repetition of attempt and the elimination of accomplishment”’.⁹²⁷

⁹¹⁸ Jeanes 2006/128.

⁹¹⁹ Deleuze 2001/99; Deleuze 2006/312.

⁹²⁰ Deleuze 2001/99; Deleuze 2006/312.

⁹²¹ Deleuze cited in Osborne 2003/512.

⁹²² Deleuze cited in Osborne 2003/512.

⁹²³ Barry cited in Osborne 2003/519.

⁹²⁴ Barry cited in Osborne 2003/519.

⁹²⁵ Osborne 2003/512.

⁹²⁶ Osborne 2003/520.

‘Basically “desire not fulfilment” ...’⁹²⁸

‘Desire within and throughout the process. Desire within the process of penetration. “Something” I couldn’t find at EDiNEB where creativity seemed to be rather understood as a property of people, of systems and, of course, networks.’⁹²⁹

‘A competitive advantage. A “social advantage in the labour market”⁹³⁰ – a resource to be acquired and invested in.’⁹³¹

‘For me rather “a form of capital in its own right”.⁹³² And here I wonder if the so-called “capitalization of creativity can be resisted” altogether.’⁹³³

‘How?’

‘Ask Osborne.’

‘Well ...’

‘Perhaps, by simply rejecting “the very category of creativity” and replacing it “by a more general, more anonymous, more inertia-ridden idea of inventiveness”.’⁹³⁴

‘I see ...’

‘Really? ... I can’t see it – yet.’

‘But wasn’t it the “creative sector”⁹³⁵ which initially confronted the business community with the very notion of creativity?’

‘How?’

‘Say through “new opportunity creation”. This “wealth of ideas” one could tap into, this kind of “creative spirit” one could adapt to - or through new technologies which utilize a wider range of products and services.’

‘And what did the “culture sector” actually gain?’

‘Perhaps a greater awareness of its market potential.’

‘Á la McRobbie.’

‘Recognizing “a future generation of socially diverse creative workers who are brimming with ideas and whose skills need not only be channeled into the fields of art and culture but will also be good for business”.’⁹³⁶

‘So, it’s all about recognition then?’

‘That’s not—’

⁹²⁷ Osborne 2003/521.

⁹²⁸ Osborne 2003/521.

⁹²⁹ Osborne 2003/508.

⁹³⁰ Khurana 2007/350.

⁹³¹ Khurana 2007/350.

⁹³² Osborne 2003/523.

⁹³³ Osborne 2003/523.

⁹³⁴ Osborne 2003/523.

⁹³⁵ ‘The “creative economy” has been built on the back of the recent boom in the values of intellectual property and the growth of “creative” industries such as design, fashion, software production, video games, marketing, advertising, pop music, the performing arts, publishing, the arts market and R&D’ (Osborne 2003/508).

⁹³⁶ McRobbie 2011/82.

‘But “unleashing creativity [is not necessarily] designed to foster greater social happiness”, to stimulate “authentic human potential”, or to tap into “the imagination of utopian alternatives”.’⁹³⁷

‘That’s not—’

‘No, that’s not it,’ Maxim cut in. ‘It’s basically a matter of finance or economic utilization which simply means “to produce”.’⁹³⁸

‘So we might better speak of “surplus value” here.’⁹³⁹

‘Fancy another latte?’

In the queue – connecting. A guy on his ip tries to push through. He smiles, encouraged by a disrupting yet enticing arrogance.

‘And what actually remains as “art” if not its social, symbolic, or aesthetic value? Something relational ... “something” transformed into a service with the aim to manipulate?’⁹⁴⁰

‘Manipulate ... are we speaking about influences now?’

‘For me, art has morphed into a strategy for others with economic and political ends in mind to use.’

‘So what?’

‘Why bother, you mean? Sure ... It doesn’t really matter what we do, create or produce in “relational” settings and still call whatever we produce “art”. It doesn’t matter where the “artist” remains in all these collaborations.⁹⁴¹ It doesn’t matter where “artistic practice” stays in all these encounters.⁹⁴² Although, that’s what Sholette would like to know. But, who else?’

Absence.

‘Absence can exist only as consequence of the other.’⁹⁴³

Maxim turned away.

Departure.

One of many. I felt abandoned – once more – ‘nailed to the spot, in *suspense* like a package in some forgotten corner of a railway station’.⁹⁴⁴

⁹³⁷ Bishop 2012a/15.

⁹³⁸ Bishop 2012a/14. According to Groys (2011a/4), ‘[t]his constructivist, productivist point of view opens the possibility to see art not in the context of leisure and informed aesthetic contemplation, but in terms of production – that is, in terms that refer more to the activities of scientists and workers than to the lifestyle of the leisure class.’

⁹³⁹ Ozgun 2011/120; Emmelhainz 2013/1.

⁹⁴⁰ According to Bourriaud (1998/2002/107), ‘[a]rt is an activity consisting in producing relationships with the world with the help of signs, forms, actions and objects’.

⁹⁴¹ G. Sholette, *Some Call it Art: from imaginary autonomy to autonomous collectivity*, http://www.gregorysholette.com/writings/writingpdfs/06_somewhatit.pdf, retrieved 3.12.2012.

⁹⁴² According to Bishop (2012a/16), ‘yet artistic practice has an element of critical negation and an ability to sustain contradiction that cannot be reconciled with the quantifiable imperatives of positivist economics’.

⁹⁴³ Barthes 1977/2002/13.

⁹⁴⁴ Barthes 1977/2002/13.

Maxim in a condition of perpetual parting.⁹⁴⁵ A conversation, a dialogue, an argument.

Absence persisted.

I felt 'wedged between two tenses, that of the reference and that of the allocution: you have gone (which I lament) ... [and] you are here (since I am addressing you). Whereupon I know what the present, that difficult tense, is: a pure portion of anxiety.'⁹⁴⁶

'You do,' I finally said. 'It does matter to you and you worry about the use and "abuse" of terminologies as art and creativity have become more and more interchangeable.'

'For me art still serves specific "functions" in art discourse.'⁹⁴⁷

'I got that.'

'Art still has its own hierarchies, powers and conflicts and the "art world",⁹⁴⁸ still defines its own "field of struggle".'⁹⁴⁹

'And so ... what has changed?'

'You mean when the "art world" still meets and engages in competition for the control of interests and resources?'⁹⁵⁰

'To start with.'

'The "art world" once so singular, exclusive and focused became a "network society" of financial, political and spectacular influences.⁹⁵¹ It became "a platform for different and oppositionary subjectivities ... [a] battleground where different ideological positions strive for power and sovereignty".⁹⁵² It became a field of exchange, a "cross field", a field of spheres, "an intermediary between different fields, modes of perception and thinking".⁹⁵³ The "art world" became a negotiated environment where I personally feel constantly challenged by conflict and tension in relation to my own artistic practice.'

'I know, but—'

⁹⁴⁵ Barthes 1977/2002/13.

⁹⁴⁶ Barthes 1977/2002/15.

⁹⁴⁷ Following Deleuze (2006/314), '[a] function occurs when there is a regulated correspondence between at least two sets'.

⁹⁴⁸ According to Lee (2012/17), the art world could be understood as 'a virtual space of both discursive and sociological separation, premised on a peculiar sense of distance, at once metaphorical and actual'.

⁹⁴⁹ Bourdieu 1993/34. Art and creativity have distinct discourses in relation to 'complexity, instrumentalisation and accessibility' (Bishop 2012a/16).

⁹⁵⁰ As L. Alloway asked: 'what does the vague term "art world" cover? It includes original works of art and reproductions; critical, historical, and informative writings; galleries, museums, and private collections. It is a sum of persons, objects, resources, messages, and ideas. It includes monuments and parties, esthetics, and openings. It includes artistic, intellectual, and political "interests", or disinterests which are of similar importance, and which provide artistic activities and "art-work" with content' (L. Alloway, *Network: The Art World Described as a System*, *Artforum*, September 1972, <http://artforum.com/inprint50/id=33673>, retrieved 6.1.2013). See also C.J. Martin, *Art World, Network and Other Alloway Keywords*, *Tate*, Research Articles, <http://www.tate.org.uk/research/publications/tate-papers/art-world-network-and-other-alloway-keywords>, retrieved 3/9/2014.

⁹⁵¹ Lee 2012/2.

⁹⁵² S. Sheikh, *Public Spheres and the Functions of Progressive Art Institutions*

http://www.republicart.net/disc/institution/sheikh01_en.htm, retrieved 3.9.2014.

⁹⁵³ Sheikh 2009b/5.

‘No, you don’t—you don’t know,’ Maxim cut in edgily. ‘From a “passive mirror” reflecting the changes from outside,⁹⁵⁴ the “art world” gave into economic motivations and adapted to a global production.⁹⁵⁵ It adapted to the differing ideas of the “contemporary”⁹⁵⁶ as contemporary art responded well – became a medium, an object, an agent of globalization – still, manifested in the cultural field.’⁹⁵⁷

‘What are you trying to say?’

‘As Fraser says, “all my work is about the fantasies of our field and about the desires and interests reproduced and revealed in those fantasies. It’s [really] about what we want from art”.’⁹⁵⁸

‘What do you want?’

‘Guess ...’

‘From art.’

‘For me, “art cannot exist outside the field of art”.⁹⁵⁹ It can “only” function within “institution art” and whatever “we do outside the field ... remains outside”.’⁹⁶⁰

‘But what is—’

‘The “institution”? What lies in or outside the institution? What happens to art when an artistic activity encompasses the space of an institution? What happens to artists who work outside the cultural field, who oscillate beyond or in-between spaces, places and foundations, being caught in competitive struggles and challenged by people in positions of economic and political power?’⁹⁶¹ As Siegelau says, it reduces “the art world to two types of people: artists and everyone else”,⁹⁶² which basically is “a new level of identification” due to new forms of collaborative practice.’⁹⁶³

‘And so, what type of person do you represent?’

‘“Everyone” else.’

‘I doubt it.’

⁹⁵⁴ Lee 2003; Lee 2012.

⁹⁵⁵ Following Lee (2012/4), ‘if the art world has necessarily taken on globalization as a curatorial or thematic rubric, the art world is itself both object and agent of globalization, both on structural grounds (its organization and distribution) and in workaday practice’.

⁹⁵⁶ Rajchman 2011/137. According to Osborne (2013/22), ‘the root idea of the contemporary as a living, existing, or occurring together “in” time, also, requires further specification as a *differential* historical temporality of the present: a coming together of different but equally “present” times, a temporal unity in disjunction, or a disjunctive unity of present times. As a historical concept, the contemporary thus involves a projection of unity onto the differential totality of the times of human lives that are in principal, or potentially, present to each other in some way, at some particular time – paradigmatically, now, since it is the living present that provides the model of contemporaneity ... the concept of the contemporary projects a *single historical time of the present*, as a living present’.

⁹⁵⁷ Bourdieu 1993. Here, and following Jagodzinski and Wallin (2013/149), ‘contemporary art’ could be also seen as ‘a neuronal art that harnesses affect to present affective diagrams where the implicit, explicit and social bodies are complexly inter and intra-related to present a fractal ontology’.

⁹⁵⁸ Fraser 2005b/xxii.

⁹⁵⁹ Fraser 2005a/282.

⁹⁶⁰ Fraser 2005a/282.

⁹⁶¹ Bourdieu 1993.

⁹⁶² Siegelau cited in Fraser 2005b/69.

⁹⁶³ Licht cited in Fraser 2005b/69.

‘This “everyone” else I didn’t want to commit to, but eventually did. I gave in – just once.’

Giving in or giving it all up? That’s the difference between us. At the moment I became – part of them – the community. The ‘academic community’. Adopting ‘academic conventions’.⁹⁶⁴ Delivering facts instead of ‘fiction’. Embracing the ‘scientific model’ of the hard sciences to feed my ‘ego’.⁹⁶⁵ What ego? That wasn’t me. But I accepted. More traditional scholarly attempts – as we all did – collectively. Fostering theoretical and analytical skills over artistry and artfulness. Looking for structure through ‘artefacts’, yet, ‘case studies’⁹⁶⁶ while listening to more ‘privileged voices’ these ‘managerial voices’ or ‘views from the top’⁹⁶⁷ encouraging value creation or following the status mainstream.

I was part of the crowd.

Looking out for status and prestige as institutionalizing conventional practices and models became more legitimated and insulated from competition and change.⁹⁶⁸ And due to our ‘self-inflicted blindness’⁹⁶⁹ we all contributed towards institutional stability promoting institutional growth and expanding this ‘institutional field’ of business schools and business education.⁹⁷⁰

‘I am holding on.’

“The conventional mind is its own prison.”⁹⁷¹

‘Winterson, yet again.’

‘As the space for “experimentation, resistance, critique, subversion and utopian desire”⁹⁷² disappeared, art became “a homogenized, affirmative and a rather commercial affair”.’⁹⁷³

‘And not just ...’

⁹⁶⁴ Biggs and Büchler 2010/87.

⁹⁶⁵ Bennis and O’Toole 2005.

⁹⁶⁶ Starkey and Tiratsoo 2007/89.

⁹⁶⁷ Starkey and Tiratsoo 2007/89/98.

⁹⁶⁸ J. Pfeffer and C. T. Fong, The End of Business Schools, *Academy of Management Learning and Education*, Vol. 1, No. 8, September 2002, <http://www.aonline.org/Publications/Articles/BSchools.asp>, retrieved 20.5.2013.

⁹⁶⁹ Khurana 2007/379.

⁹⁷⁰ Pfeffer and Fong, The End of Business Schools, <http://www.aonline.org/Publications/Articles/BSchools.asp>, retrieved 20.5.2013.

⁹⁷¹ Winterson 1996/110.

⁹⁷² Hoffmann’s response to the questionnaire ‘How Art has changed’, *Frieze*, No. 94, October 2005, http://www.frieze.com/issue/article/how_has_art_changed/, retrieved 10.12.2012.

⁹⁷³ Following Fraser, ‘we are in the midst of the total corporatization and marketization of the artistic field ... [where] ... artistic values and criteria that marked the relative autonomy of the artistic field have been overtaken by quantitative criteria ... corporate interests ... corporate values, methods and models ... where the art works are increasingly reduced to pure instruments of financial investment’ (Fraser’s response to the questionnaire ‘How Art has changed’, *Frieze*, No. 94, October 2005, http://www.frieze.com/issue/article/how_has_art_changed/, retrieved 10.12.2012).

'Sure ... Art became "entertainment", a "spectacle",⁹⁷⁴ an "amusement and excess" ...'⁹⁷⁵

'You see, "we are living through a historical tragedy".'⁹⁷⁶

'What I see is that we are just extending the "field" of art.'⁹⁷⁷

'Are we – just?'

'Embracing a broader cultural and social field.'

'Lightly put.'

'Where the "enterprise culture"⁹⁷⁸ "freed" the "creative potential" of individuals.'

'An instrumental approach to cultural policy to enhance "shared responsibility", but without even recognizing the "imaginary distance" ...'⁹⁷⁹

'What "imaginary distance"?'

'The distance between the representation of the "art world" and the "real world".'

'Is there such a thing?'

The 'real' world. A paradox of respect and challenge. Maxim challenged. I respected. Struck by the very fact that you were so unfathomable.⁹⁸⁰ I treasured this temptation.

Fraser notes that 'art is art when it exists for discourses and practices that recognize it as art, value and evaluate it as art, and consume it as art, whether as object, gesture, representation, or only idea'.⁹⁸¹

But what judgements are attached to value 'art' in public places, in immaterial transitory territories in collaborative or relational acts – or, in

⁹⁷⁴ According to Bourriaud (1998/2002/113), from the 'the society of the spectacle [as] defined by Guy Debord ... we are in the further stage of spectacular development: the individual has shifted from a passive and purely repetitive status to the minimum activity dictated to him by market forces'.

⁹⁷⁵ Hoffmann's response to the questionnaire in 'How Art has changed', http://www.frieze.com/issue/article/how_has_art_changed/, retrieved 10.12.2012. Following Siegelau, 'art-making has metamorphosed from a primarily "critical" or aesthetic activity into a more or less acceptable form of mass entertainment as it has become a more marketable commodity and "investment"' (Siegelau's response to the questionnaire 'How Art has changed', Survey, Frieze, No. 94, October 2005, http://www.frieze.com/issue/article/how_has_art_changed/, retrieved 28.3.2014).

⁹⁷⁶ Fraser's response to the questionnaire 'How Art has changed', http://www.frieze.com/issue/article/how_has_art_changed/, retrieved 10.12.2012.

⁹⁷⁷ Piirto 2002/433. 'Whereas cultural production, inherently affirmative, upholds established conventions and conforms to (and reproducing) the status quo, artistic practice, by definition, challenges, reflects upon, and attempts to transform the structure of the artistic-field' (Alberro's introduction cited in Fraser 2005b/xxiv).

⁹⁷⁸ Sholette 2011/42.

⁹⁷⁹ Fraser (2005a/283). 'Representations of the "art world" as wholly distinct from the "real world," like representations of the "institution" as discrete and separate from "us," serve specific functions in art discourse. They maintain an imaginary distance between the social and economic interests we invest in through our activities and the euphemized artistic, intellectual, and even political "interests" (or disinterests) that provide those activities with content and justify their existence' (283).

⁹⁸⁰ Barthes 1977/2002/134.

⁹⁸¹ Fraser 2005a/281.

‘everyday-terms’?⁹⁸² What happens when the boundaries defining what remains ‘inside’ or ‘outside’ the ‘institution’ of art are blurred?

Where does the frame remain?

‘The painter’s action never stays within the frame; it leaves the frame and does not begin with it.’⁹⁸³ And so, ‘the commercialization of art and the increased emphasis on art as an investment has adversely affected all of the structures that surround contemporary art’,⁹⁸⁴ where ‘personal signatures’ became ‘trademarks rather than elements of cultural communication’,⁹⁸⁵ and artists as ‘culture analysts and service providers’ adapted to the ‘operating system of art’, swapped criticism for complicity;⁹⁸⁶ ‘detached opticality’ for ‘intersubjective relations’⁹⁸⁷ and embraced corporate values, methods and models.

Art as ‘expanding “field”’ has become increasingly professionalized, commercialized and spectacularized ... [and] the rise and proliferation of curators, collectors and architects ... [make] museums into powerful corporate brands that ... provide mass entertainment, generate tourism or solve social problems’.⁹⁸⁸

‘Basically the frame transformed into a form of “creative omnipotence”’.⁹⁸⁹

‘A “highly ideological form of escapism”⁹⁹⁰ – sure – which makes art and artists such “attractive emblems for neoliberalism’s entrepreneurial, ‘ownership-society’ optimism” ...’⁹⁹¹

‘Just listen to yourself.’

‘I listen to Fraser.’

‘And “that” escapism attracted the business world?’

‘No.’

‘Or, perhaps, it’s the association with individualization, independency and risk-embracement?’⁹⁹²

⁹⁸² Fraser 2005a/281. Groys (2011a/2) asks, ‘what is this uncorrupted, pure, public taste that is thought to dominate an exhibition practice that surpasses private interests? Is it a mass taste, a factual taste of wider audiences that is characteristic of our contemporary civilization?’.

⁹⁸³ Deleuze and Guattari 1994/188.

⁹⁸⁴ Wachs’ response to the questionnaire ‘How Art has changed’, Survey, *Frieze*, No. 94, October 2005, http://www.frieze.com/issue/article/how_has_art_changed/, retrieved 10.12. 2012. Following Rajchman (2011/136), ‘contemporary art now turned to the institutions of “large-scale exhibitions”, biennials, art fairs, auction houses and new or newly rich collectors. It was they that seemed to drive its invention, collection and commentary’.

⁹⁸⁵ Camnitzer’s response to the questionnaire ‘How Art has changed’, Survey, *Frieze*, No. 94, October 2005, http://www.frieze.com/issue/article/how_has_art_changed/, retrieved 12.8.2013.

⁹⁸⁶ Falkenberg (2005) cited in ‘How Art has changed’, Survey, *Frieze*, No. 94, October 2005, http://www.frieze.com/issue/article/how_has_art_changed/, retrieved 12.8.2013.

⁹⁸⁷ Bishop 2004/61.

⁹⁸⁸ Blazwick’s response to the questionnaire ‘How Art has changed’, Survey, *Frieze*, No. 94, October 2005, http://www.frieze.com/issue/article/how_has_art_changed/, retrieved 12.8.2013.

⁹⁸⁹ Fraser 2005a/283.

⁹⁹⁰ Fraser 2005a/283.

⁹⁹¹ Fraser 2005a/283.

'Topped up with a little bit of brand-performance, or a bit of self-exploitation? But surely, recognition can't simply be based on a work mentality, or working patterns which are more flexible, independent, project-to-project related, or—'⁹⁹³

'Probably not.'

'Certainly not.'

'But when the government opened its Green Paper document with the words "Everyone is creative",⁹⁹⁴ "everyone" was invited to uncover their "artistic" potential, or to search out for "creative" qualities channeled not only "into the fields of art and culture" but also into business.'⁹⁹⁵

'Sure ... artistic methods were seen as models of "just-in-time-creativity",⁹⁹⁶ a new form of "aestheticization of politics"⁹⁹⁷ linked to Beuys' "everyone is an artist" model – this "total creative imperative".⁹⁹⁸ A kind of "full flowering" of sudden "artistic creativity"⁹⁹⁹ coupled with inspiration, inventiveness and a hint of irony.'¹⁰⁰⁰

'With "the rise of the creative class"—'¹⁰⁰¹

'A "self-managed worklife" emerged,' Maxim interrupted, 'where people were freeing themselves from "rigid supervision and conformity," while "stripping away layers of security, protection, accountability" ...'¹⁰⁰²

'And where more and more people were calling themselves "artists" or "creatives".'

'Which doesn't mean that the actual number of artists or creatives has increased.'

'That's not—'

'No, that's not it. What might have increased is the number of people who are interested in "self-creation", or people who call themselves "artists" or "creatives" as art became more collaborative, cooperative, collective ...'

'Art seen as a career as soon—'

'Even before Florida's "work"¹⁰⁰³ came out.'¹⁰⁰⁴

⁹⁹² Sholette 2011/43.

⁹⁹³ McRobbie 2011/79.

⁹⁹⁴ DCMC 2001. Mentioned in McRobbie 2011/80.

⁹⁹⁵ McRobbie 2011/80/82.

⁹⁹⁶ Sholette 2011/43.

⁹⁹⁷ M. Rosler, Culture Class: Art, Creativity, Urbanism, *e-flux*, Part 2: Creativity and its Discontents, <http://www.e-flux.com/journal/culture-class-art-creativity-urbanism-part-ii/>, retrieved 28.11.2012.

⁹⁹⁸ Rauning et al. 2011/1; Rojas 2010/1; Bishop 2004/61. Following Rauning et al. (2011/1), 'in this social and semantic recoding, old notions of art and "the artistic" are being replaced, even as they are absorbed, by the new concepts of creativity and creative industry'.

⁹⁹⁹ jadgodzinski 2013/25.

¹⁰⁰⁰ Rauning et al. 2011/2.

¹⁰⁰¹ 'The Rise of the Creative Class' (Florida 2002) is based on controversial statistical evidence and pushed by trendy concepts like the creative economy (Rosler 2011a/7). See also E. Glaeser's 'review of Richard Florida's The Rise of the Creative Class', http://scholar.harvard.edu/files/glaeser/files/book_review_of_richard_floridas_the_rise_of_the_creative_classes.pdf and S. Malanga's 'The Curse of the Creative Class', http://www.cityjournal.org/html/14_1_the_curse.html, retrieved 1.12.2012.

¹⁰⁰² Ross 2007/38.

¹⁰⁰³ 'The Rise of the Creative Class' (Florida 2002).

'But he promoted it.'¹⁰⁰⁵

'He just grouped them all together: artists, bohemians, media tecs, minorities, even people who had no interest in art at all.¹⁰⁰⁶ Everyone and anything with "creative intentions" suddenly ticked the box.¹⁰⁰⁷ Public funding of cultural institutions increased as he provided a pretty good rationale for "government support",¹⁰⁰⁸ where culture was no longer seen as an add-on, but as an economic fuel.'¹⁰⁰⁹

'And so art became even more—'

'Diffused – yes.'

'Not only linked to industry, economy, or bureaucracy, but also—'

'But art can't be reduced to economics,'¹⁰¹⁰ Maxim interjected, twirling a jj. 'Nor can economics be reduced to aesthetics.'¹⁰¹¹

'But economic class relations can "help to understand aesthetics".'¹⁰¹²

'That's—'

'Bourdieu.'

'Art either collapsed into "social relations", "public practices" or "indecipherable politics".'¹⁰¹³

'Join Léger.'

'I don't.'

'Rancière?'

'As he makes us aware that "the experience of the aesthetic in art is one of autonomy: an experience of autonomy that has historically provided a motor for social change by implicitly calling into question the social and political constraints of the state".'¹⁰¹⁴

'Meaning?'

'It means that art is still an "experience of freedom", of "critical negation", of critiquing the social order which stands apart from "positivist" economics,¹⁰¹⁵ and where artists can, and if you ask me should, operate in a space on their own – in a space in opposition or negation to society. But I do know that with the decline of artistic "autonomy" artists seem to demote "themselves to

¹⁰⁰⁴ jagodzinski 2013/24. Following jagodzinski (2013/24), 'art education is now placed in the services of the well-known "creative industries" as first popularised by the conservative economist Richard Florida (2002)

¹⁰⁰⁵ Rauning et al. 2011/2.

¹⁰⁰⁶ Rosler 2011a/8. See also S. Malanga, The Curse of the Creative Class, *City Journal*, Winter 2004, http://www.city-journal.org/html/14_1_the_curse.html, retrieved 1.12.2012.

¹⁰⁰⁷ Rauning et al. 2011/2. According to Osborne (2003/510), 'the creativity explosion is unquestionably variegated and double-edged; it can be captured by business gurus and management writers ... new age groups, post-identitarian philosophers, literary critics turned cultural theorists, intellectuals, postmodern geographers, anti-globalization protestors, whoever.'

¹⁰⁰⁸ Malanga, Curse of the Creative Class, http://www.city-journal.org/html/14_1_the_curse.html, retrieved 1.12.2012.

¹⁰⁰⁹ Walker cited in Malanga, Curse of the Creative Class, http://www.city-journal.org/html/14_1_the_curse.html, retrieved 1.12.2012.

¹⁰¹⁰ Bourdieu mentioned in Léger 2012/131.

¹⁰¹¹ Bourdieu mentioned in Léger 2012/131.

¹⁰¹² Léger 2012/131.

¹⁰¹³ Léger 2012/131.

¹⁰¹⁴ Charnley 2011/41.

¹⁰¹⁵ Bishop 2012/16; jagodzinski 2013/30.

pawns in the culture game”¹⁰¹⁶ and become more and more instrumentalized “for more efficacious profiteering”.¹⁰¹⁷

Just look at Hirst, Emin, Koons, Murakami – Takashi not Haruki¹⁰¹⁸ – who branched out, adopted entrepreneurial strategies,¹⁰¹⁹ promoted self-directed innovation and constant reinvention. But today, anyone can call him- or herself an “artist”, under the excuse of providing a “service”, or something more usable, or functional or relational, just something beyond the “aesthetic attitude” ...¹⁰²⁰

‘Which “is, by definition, the consumer’s attitude”.’¹⁰²¹

‘As anything can “be seen from an aesthetic perspective”, you mean.¹⁰²² As “all things can serve as sources of aesthetic experience ... [or] objects of aesthetic judgment” ... sure.’¹⁰²³ Maxim leant back obviously irritated.

‘Why should “art” be in such a “privileged position”?’¹⁰²⁴

“‘*Relational* art’ isn’t.”¹⁰²⁵

‘Which reminds me.’

‘Of what?’

‘Tension.’

¹⁰¹⁶ Oguibe’s response to the questionnaire ‘How Art has changed’, Survey, *Frieze*, No. 94, October 2005, http://www.frieze.com/issue/article/how_has_art_changed/, retrieved 10.12.2012.

¹⁰¹⁷ Bishop 2012/16.

¹⁰¹⁸ Damien Hirst is an artist and/or entrepreneur who ‘challenge[s] the boundaries between art, science and popular culture through his [...] visceral, visually arresting [art] work’, http://whitecube.com/artists/damien_hirst/, retrieved 25.04.2015. See also Anderson at al. 2011/45-68. Tracey Emin is a contemporary artist known ‘for her confessional art reveal[ing] intimate details from her life to engage the viewer with her expressions of universal emotions’, http://www.saatchigallery.com/artists/tracey_emin.htm, retrieved 25. 04.2015.

Jeff Koons’ art ‘reflect[s] the commercial systems of the modern world [through] replicas of domestic products, advertisements, kitsch toys and models’, <http://www.tate.org.uk/art/artists/jeff-koons-2368>, retrieved 25.04.2015. See also Anderson at al. 2011/111-131.

Takashi Murakami is a Japanese artist and entrepreneur ‘known for his contemporary Pop synthesis of fine art and popular culture [and] his use of a boldly graphic and colorful anime and manga cartoon style’, <https://www.artsy.net/artist/takashi-murakami>, retrieved 25.04.2015.

Haruki Murakami is a contemporary Japanese novelist, <http://contemporarylit.about.com/od/authorprofiles/p/murakami.htm>, retrieved 25.04.2015.

¹⁰¹⁹ Bishop 2012; Rosler 2011a; McRobbie 2011. See also S. Malanga, http://www.city-journal.org/html/14_1_the_curse.html, and D. Galenson, Sir Damien Hirst: Artist or Entrepreneur? *Huffingtonpost*, *Art and Culture*, 20.4.2012, http://www.huffingtonpost.com/david-galenson/sir-damien-hirst_b_1438264.html#s288961, retrieved 11.1.2013. According to jagodzinski (2013/30), ‘self-reflexive irony and satire often become just other forms of cynicism, while the artmarket has become a business in and of itself’. Following Coulter-Smith (2012/1), ‘the increased integration of the commercial gallery system into globalised capitalism has understandably led to a general awareness amongst artists that the project of making art a vehicle for political radicalism has become seriously compromised ... [some] artists effectively satirise the notion on the basis of the impossibility of not acknowledging their implication in the capitalist system’.

¹⁰²⁰ Groys 2011b/6.

¹⁰²¹ Groys 2011b/6.

¹⁰²² Groys 2011a/7.

¹⁰²³ Groys 2011a/7; 2011b/6.

¹⁰²⁴ Groys 2011b/6.

¹⁰²⁵ Bourriaud 1998/2002/14. Following Bourriaud (1998/2002/14), ‘*relational* art [takes] as its theoretical horizon the realm of human interactions and its social context rather than the assertion of an independent and *private* symbolic space’. According to Bishop (2004/54), ‘relational art works seek to establish intersubjective encounters (be these literal or potential) in which meaning is elaborated *collectively* rather than in the privatized space of individual consumption’.

‘Always.’

‘Tension not only in relation to autonomy, but also in relation to its critical functions and ethical reflections.¹⁰²⁶ “Relational tendencies” departed from Bourriaud’s “model” and became not only a “catch phrase” for interactive and socially related art, but also for “interventionist and off-site projects, discursive and pedagogical models, neo-activist strategies, and increasingly functionalist approaches” ...’¹⁰²⁷

‘Like “artistic interventions” in business settings?’¹⁰²⁸

‘Then tell me, how can “autonomy” be maintained in these social contexts?’¹⁰²⁹

‘Based on what?’

‘Based on an “ethico-political argument”¹⁰³⁰ – based on an argument over whether the ethical should be isolated from political art?’¹⁰³¹

‘And ... should it?’¹⁰³²

‘Kester tries to bridge the gap between the “autonomous aesthetic field” and the “social” through “consensual” dialogue.’¹⁰³³

‘Does that exist?’

‘Kester calls for “ethical reflection”, asking what lies “inside or outside of art discourse”.’¹⁰³⁴

‘Which brings us back to “language”.’

‘Or, quality exchange.’

‘As well.’

‘And so, what defines this exchange? Does it make something possible that otherwise wouldn’t be possible?’¹⁰³⁵

¹⁰²⁶ According to Rancière’s (2009/110) definition, ‘ethics ... is the kind of thinking in which an identity is established between an environment, a way of being and a principle of action. The contemporary ethical turn is the specific conjunction of these two phenomena. On the one hand, the instance of judgement, which evaluates and decides, finds itself humbled by the compelling power of the law. On the other, the radicality of this law, which leaves no alternative, equates to the simple constraint of an order of things. The growing indistinction between fact and law gives way to an unprecedented dramaturgy of infinite evil, justice and reparation’.

¹⁰²⁷ Lind 2009/58.

¹⁰²⁸ According to Berthoin Antal and Strauß (2013/8), interventions ‘can involve one artist or several artists, who may engage with just one or two members of the organization or with hundreds. The artists come from all imaginable domains, and they may or may not use their art form in an intervention – their contribution may rather come from their aesthetic ways of knowing and doing, of engaging with people, ideas, artefacts and spaces’.

¹⁰²⁹ Charnley 2011/37. Following Charnley (2011/40), ‘once the artwork is assessed in ethical terms a limit is placed on the critical autonomy of the artist, an autonomy that Bishop believes is vital to art’s political role’.

¹⁰³⁰ According to Bishop (Charnley 2011/44).

¹⁰³¹ Following Charnley (2011/45), ‘there is an important tradition in critical philosophy that views morality as an insidious form of subordination to rationality. The origin is of course Nietzsche, and a similar understanding can be traced through Bataille, Deleuze and Foucault amongst others’.

¹⁰³² According to Critchley (cited in Charnley 2011/45), ‘we are always faced with an “ethical, political and ... socio-cultural manifold” which militates against any simple distinction between the apparently separate discourses of ethics and politics’.

¹⁰³³ “Aesthetic” in Kester’s “dialogical aesthetics” is fundamentally an ethical practice of engagement with the other.’(39) Kester ‘emphasizes that the role of the artist in socially engaged work is fraught with the risk of calling for democracy from a structure of social relations that enacts inequality’ (Charnley 2011/39/47).

¹⁰³⁴ Charnley 2011/39/50/51. Citing Rancière (2010/148), ‘the more [art] goes out into the streets and professes to be engaging in a form of social intervention and the more anticipates and mimics its own effect. Art thus risks becoming a parody of its alleged efficacy’.

‘And what would that be?’

‘That’s what I’m asking you,’ Maxim said, switching positions.

‘Perhaps, contributing to social change, generating opportunities, harnessing the power of communities,¹⁰³⁶ strengthening commitment to a particular place or location, reinforcing intercultural links, supporting positive risk-taking ...’¹⁰³⁷

‘Basically, “social impact”.’

‘Sure.’

‘But how do we compare or measure “such work critically as *art*”? Or is art inherently collaborative in nature?’¹⁰³⁸

‘Questions filled with tension.’

‘And opposition: on the one hand, there are artists, or aesthetes, who reject any kind of social practice as they see it as “marginal, misguided, and lacking artistic interest”;¹⁰³⁹ then you have those who “reject aesthetic questions as synonymous with cultural hierarchy and the art market”.’¹⁰⁴⁰

‘But why not reaffirm “art’s inventive forms” and welcome both “art’s autonomy and its heteronomy in their own right”?’¹⁰⁴¹

‘Just like “art and life”.’

‘Just like art in “everyday life”.’

‘If you ask me, as a writer, as an “artist”, if I would prefer to be “instrumentalized by the market rather than the state”—’¹⁰⁴²

‘I wouldn’t ask.’

‘Thanks.’

‘Although, “the state and the market are not two separate entities, among which one can ‘choose’ ... [as they] are equally complicit in the broader, neo-liberal entrepreneurialisation of culture”¹⁰⁴³ where the “world of business” might see artistic methods as competitive advantage, but not necessarily in the light of “imaginative-out-of-the-box thinking”, restless flexibility, risk-taking and non-conformity, but with regard to distributed risk under social cooperation.’

‘But still ...’

‘What?’

¹⁰³⁵ A question asked by the curatorial collective What, How and For Whom – WHW (Lind 2009/67).

¹⁰³⁶ Following Bishop (2012a/283/4), ‘participatory art has often asserted a connection between user-generated content and democracy, but the frequent predictability of its results seem to be the consequence of lacking *both* a social *and* an artistic target; in other words, participatory art today stands without a relation to an existing political project ... and presents itself as oppositional to visual art by trying to side-step the question of visibility’.

¹⁰³⁷ F. Matarasso cited in Lee 2005/9.

¹⁰³⁸ Bishop 2006/180.

¹⁰³⁹ Bishop 2006/180.

¹⁰⁴⁰ Bishop 2006/180. Citing Sholette (2011/122), ‘if we stop expecting art to be a qualitative measure of a civilization’s or an artist’s deeper spirit or truth, then such aesthetic and ethical complications should disappear’.

¹⁰⁴¹ Bishop 2012/284; Rancière 2002.

¹⁰⁴² Kester 2012/12.

¹⁰⁴³ Kester 2012/12.

'The "art world" still manages its own "surplus labour force".¹⁰⁴⁴ It still generates value from a "redundant majority of so called 'failed artists' who [comply] to this disciplinary arrangement".¹⁰⁴⁵ As Sholette says: "what remains to be seen is how those lost bits and pieces of a ruined society and dreams of collective dissonance might be reanimated through some artistic necromancy by those not yet ready to give in to the disciplinary sirens of enterprise culture".¹⁰⁴⁶

'So?'

'As I said, for me it's still worth holding on.'

Shop owners shifted goods in slow motion. There was no rush or urgency. A perpetual coming and going 'scene by scene, [just] perfect'.¹⁰⁴⁷

'Let's come back.'

'Where to?'

'The "situation-relatio[nal]-turn" and Segal's *These associations*'.¹⁰⁴⁸

'Why are you so blindingly attached to Sehgal?'

'Or *These associations*.'

'Whatever.'

'Perhaps it's the "shared" meaning-making through collaborative effort'.¹⁰⁴⁹

'Effort – yes.'

'What do these encounters tell us?'

'I loathe "relationship building exercises".'

'What about creating a sense of belonging?'

'That's worse.'

'Human solidarity?'

"Sehgal isn't particularly interested in empowering people",¹⁰⁵⁰ or is he? He offers an "art form" of collaborative engagement, but also one "removed from it".¹⁰⁵¹ An "inventive form of

¹⁰⁴⁴ Sholette 2011/134.

¹⁰⁴⁵ Sholette 2011/134.

¹⁰⁴⁶ Sholette 2011/134. And yet, following Lind (2009/70), 'how will it be in the long run with an art that wishes to remain narrow and advanced if it does not, at least periodically, resonate with a broader public?'.
¹⁰⁴⁷ Winterson 2000/2001/36.

¹⁰⁴⁸ From the "'ethnographic turn" ... the "outsider artist" turn, the social-relational turn, the interventionist and the "green" turn ... where each turn produced an increasing number of "surplus artists" and alternative "artworks"' (Sholette 2011/85).

¹⁰⁴⁹ Beech speaks about interactivity, participation, collaboration and co-operation as a 'structured set of relations' where 'interactivity relates to acting with each other, and responding to the user. Participation means having a share, taking part, or being part of a whole. Collaboration relates to working together, as does co-operation. In contemporary art, though, the difference between interactivity, participation, collaboration and co-operation ... is measured in terms of a sliding scale of the degree to which the work's public is active within the work, ... how early or late that activity is'. D. Beech, Don't Look Now! Art in the Social Sphere, 29 January 2009, Loughborough University, Business School, <http://www.arts.lboro.ac.uk/document.php?o=23>, retrieved 13.12.2012.

¹⁰⁵⁰ C. Bishop, In the age of the Cultural Olympiad, we're all public performers. The latest exhibition at Tate Modern features performers interacting with the public. But it's definitely not high art, *The Guardian*, 23.7.2012, <http://www.theguardian.com/commentisfree/2012/jul/23/cultural-olympiad-public-performers>, retrieved 5.5.2014.

¹⁰⁵¹ Bishop 2012a/284.

negation” and yet, “valuable in its own right”. It is neither “a privileged political medium” (or perhaps it is), “nor a ready-made solution to society”.¹⁰⁵²

‘Because of its explicit exhibition format.’

‘Or “exhibition value”’.¹⁰⁵³

‘Basically Sehgal combines “two ‘politics of aesthetics’: the politics of the ‘becoming life of art’”—’¹⁰⁵⁴

“‘Le devenir vie de l’art’”—’¹⁰⁵⁵

“‘And the politics of the ‘resistant form’... la forme resistente”.¹⁰⁵⁶

‘Which also reminds me of Bürger’s idea of an “art of life” ...’¹⁰⁵⁷

‘Which didn’t work.’¹⁰⁵⁸

‘Well ...’

‘What the avant-gardes taught us and Sehgal showed us is that the exhibition format “cannot be taken out of art’s ‘politicity’— that is, art’s public and political existence”.¹⁰⁵⁹ In public, Sehgal’s work could be perceived as “flash mob”, but as situated in the space of a museum, you might call it art.’¹⁰⁶⁰

‘Is it that simple?’¹⁰⁶¹

‘No.’

‘Sehgal replaced “artistic representation by the experimental realization of artistic energy in everyday settings”.¹⁰⁶² It’s an open-ended experience where “the relation between art and society” already starts before any thematic link is made.’¹⁰⁶³

¹⁰⁵² Bishop 2012a/284.

¹⁰⁵³ Fraser (2005a/283) reminds us that ‘the institution of art is internalized, embodied, and performed by individuals,’ which leads us back Bourdieu’s notion of habitus and the ‘social made body’ (281).

¹⁰⁵⁴ Berrebi 2008/2.

¹⁰⁵⁵ Berrebi 2008/2.

¹⁰⁵⁶ Berrebi 2008/2.

¹⁰⁵⁷ Takehana 2009/6.

¹⁰⁵⁸ According to Bürger (2010/705), ‘the paradox of the failure of the avant-gardes lies without a doubt in the musealization of their manifestations as works of art, that is, in their artistic success. The provocation that was supposed to expose the institution of art is recognized by the institution as art. The institution demonstrates its strength by embracing its attackers and assigns them a prominent place in the pantheon of great artists’.

¹⁰⁵⁹ von Hantelmann 2011/191.

¹⁰⁶⁰ G. Coulter-Smith, Tino Sehgal: *These associations*, Tate Modern Turbine Hall 2012, *artintelligence*, <http://artintelligence.net/review/?p=861>, retrieved 7.9.2012. Following Goodman (1978/70), ‘whether an object [or situation] is art ... depends upon intent, or upon whether it sometimes or usually or always or exclusively functions as such’. According to Goodman, it is not about what art is, but what art does (70).

¹⁰⁶¹ ‘... the avant-gardes did not aim to create works of art that would last through time but wanted to use their manifestations to change the attitudes of recipients [while situating] their aesthetic practices outside the institution’ (Bürger 2010/707). ‘Perhaps the most significant goal of the avant-garde was to blur the boundary between art and life in a way that de-commodifies art and removes it from a position of privilege and elitism’ (Takehana 2009/6). And here is the link to relational art interested in exchange and negotiation between the audience and the art work (6). Relational art like the avant-garde embraces art and life instead of art production and reception. It does not stand for radical social movements, but prefers to settle for a ‘museum-simulation’ and an audience which is not necessarily actively attempting social change. It performs the aesthetic and the social together and highlights the ‘use-value’ of the space through a ‘constructed situation’ (Coulter-Smith 2012/1).

¹⁰⁶² Coulter-Smith 2012/1.

¹⁰⁶³ von Hantelmann 2010/152.

'Like these instrumental relationships or learning-oriented relationships "across the cultural divide"'.'¹⁰⁶⁴

'Think of the "relational" side of "arts and business",¹⁰⁶⁵ the relationship between art and society through "creative" business interventions.'¹⁰⁶⁶

'I don't.'

'What about Cittadellarte?'¹⁰⁶⁷

'Pistoletto?'¹⁰⁶⁸

'He offers an experience of social transformation through the notion of sharing.'¹⁰⁶⁹

'Is it about sharing now?'

'It's about a space where artists, curators, cultural entrepreneurs and social-projects' managers mingle.'

'Great – "the artist as the sponsor of thought" ... sure.'¹⁰⁷⁰

'The artist as a free, dynamic, complex, self-designing body.'

'Dream on.'

'I dream of open networks.'

"Open to an unlimited range of possible readings"?¹⁰⁷¹

'Open to constantly shifting responses and interpretations leading to "a new cycle of relations" ... a "situation, in *movement*" ...'¹⁰⁷²

"A work in process"?¹⁰⁷³

"A work in progress".¹⁰⁷⁴

'What isn't?'

'Cittadellarte also offers "protectiveness".'

'So?'

'Like Foucault's "heterotopia" ...'¹⁰⁷⁵

¹⁰⁶⁴ Berthoin Antal 2012/46.

¹⁰⁶⁵ The increase of instrumental relationships or learning-oriented relationships led to 'workarts' (Barry and Meisiek 2010; Meisiek and Barry 2014a), 'arts-based initiatives' (Schiuma 2009; Schiuma 2011), 'arts-based learning methods' (Taylor and Ladkin 2009; Springborg 2012), 'artful learning alliances' (Darsø 2004), 'arts-based interventions' (Biehl-Missal 2011) and/or 'artistic interventions' (Berthoin Antal 2012) among others.

¹⁰⁶⁶ Berthoin Antal 2012/45/46.

¹⁰⁶⁷ According to Bailey (2011/159), Cittadellarte aims 'to question and effect the contemporary role of art in society, operating as a "mediator" between all arts disciplines and other broad social categories, such as economy, politics, science and education ... [while placing] "Art at the centre of a socially responsibly transformation"' (Pistoletto cited in Bailey 2011/159).

¹⁰⁶⁸ 'Michelangelo Pistoletto 'is a painter, sculptor, and Conceptual artist [who] founded Cittadellarte: Fondazione Pistoletto, a center for the study and advancement of creativity', <http://www.artnet.com/artists/michelangelo-pistoletto/biography>, retrieved 25.04.2015.

¹⁰⁶⁹ M. Pistoletto, Cittadellarte and its 'Uffizi', <http://www.e-flux.com/announcements/michelangelo-pistoletto-and-cittadellarte/>, retrieved 15.2.2014.

http://www.pistoletto.it/eng/testi/cittadellarte_and_its_uffizi.pdf, retrieved 12.10.2012.

¹⁰⁷⁰ Pistoletto cited in Bailey 2011/159.

¹⁰⁷¹ Eco 1984/1979/63.

¹⁰⁷² Eco 1984/1979/65.

¹⁰⁷³ Boris Groys in conversation with Anna Lovatt, Art Criticism in the Post-medium Age, Tate Modern, 19.5.2014.

¹⁰⁷⁴ Eco 1984/1979/65.

'But how does it work ... does the work actually make "*an effective contribution to a changing production of statement*"?'¹⁰⁷⁶

'Excuse me?'

'What is it actually about?' Maxim said and flicked a jj. 'Is it about new working spaces, or working with alternative materials or technologies. Is it about different forms of interaction, perception and thought processes while working with different people? Is it about financial benefits, remuneration, new sources of funding, new structural frameworks, or finding alternative ways to deal with authorities?'¹⁰⁷⁷ For me, the relationship between artist and participant in an art-business scenario is still "a continual play of mutual tension, recognition and dependency between stakeholders".¹⁰⁷⁸ And even if we argue that the arts in contemporary globalizing societies have changed, and that the ways of artistic production have changed, I still question the critical effects of such changes.¹⁰⁷⁹ It can't just be about specific skills and competencies, "new" ways and styles of knowing, or "new" ways of "knowledge production", or "open-ended production", or producing in more flexible and networked sphere.¹⁰⁸⁰ I still don't get how you can instrumentalize "art" to socially useful ends ...'¹⁰⁸¹

'It depends.'

'It always does ... it depends on how we define "useful", it depends on what kind of "communicative and thinking styles" guide these undertakings and what exactly are these new modes of exchange? How are working procedures and communication processes established? What are the "ethical" implications and what do we mean by ethics¹⁰⁸² in the context of collaborative practices, participatory or social projects?¹⁰⁸³ A project might see "itself" as ethical-moral in constitution.¹⁰⁸⁴ And so, does this mean it just succeeds on notions: "respect for the other", "recognition of difference"? Does it succeed under the notion to "think in contradiction"?¹⁰⁸⁵ As more and more "political, moral, and ethical judgment ... fill the vacuum of aesthetic judgment",¹⁰⁸⁶ with people's literal interaction in collaborative, participative or relational

¹⁰⁷⁵ 'A heterotopia is an actual place (as opposed to a utopia) which is simultaneously open and shut off ... comprised of apparently contradictory facets and therefore outside the norm by definition' (Bailey 2011/159).

¹⁰⁷⁶ Guattari cited in Bourriaud (1998/2002/86).

¹⁰⁷⁷ According to Berthoin Antal (2012/64), '[h]erein lies a crucial tension in the field, because artists thrive on the openness of the project, managers seeking new solutions understand the need for it, but funding bodies and policy makers increasingly demand clear deliverables against which to measure the impact of their investment'.

¹⁰⁷⁸ Bishop 2012a/279.

¹⁰⁷⁹ Holert 2009/13.

¹⁰⁸⁰ Rogoff cited in Holert 2009/13.

¹⁰⁸¹ Bishop 2007/88; Emmelhainz 2013/1.

¹⁰⁸² Rancière 2010/184/185.

¹⁰⁸³ Citing Bishop (2006/179), '[t]his expanded field of engaged practices has various names: socially engaged art, community-based art, experimental communities, dialogic art, littoral art, participatory, interventionist, research-based, or collaborative art. These practices are less interested in a *relational aesthetic* than in the creative rewards of collaborative activity – whether in the form of working with preexisting communities or establishing one's own interdisciplinary network'.

¹⁰⁸⁴ Kester 2004, file:///E:/Conversation_PiecesGKester.pdf, retrieved 2.2.2013.

¹⁰⁸⁵ Rancière 2009; 2010.

¹⁰⁸⁶ Bishop 2004/77.

artistic activities, one might recognize that the individual is not a “fictitious whole subject of harmonious community”.¹⁰⁸⁷ That she or he is not a “unified subject as a prerequisite for community-as-togetherness”, but a “divided and incomplete subject”, a “subject of partial identifications” ...¹⁰⁸⁸

Arguing outside a café at the end of Columbia Road and seeing each other as ‘whole’ couldn’t be kept without being diminished.¹⁰⁸⁹

Maxim.

A ‘well-formed worldly voice’¹⁰⁹⁰ ... ‘always the voice’,¹⁰⁹¹ always ahead.

‘Twist and turns of empty speech’¹⁰⁹² – that’s me – lagging behind.

That’s the difference between the language of the ‘one’ who stands in the midst of it and the ‘one’ who stands apart.¹⁰⁹³ That’s the difference between the ‘one’ who talks and the ‘one’ who has no speech – left. ‘Writing begins at the point where speech becomes *impossible*.’¹⁰⁹⁴

Impossible it became.

I was left with an ‘illusion’ of expressivity.

‘Foucault dreamt “of a new age of curiosity”.’¹⁰⁹⁵

‘Did he?’

‘He said that channels of dialogue and debate are often far too narrow because of this kind of “protectionist attitude” towards a field, domain or discipline.’¹⁰⁹⁶

‘Thanks ... that’s me.’

‘A dogmatist?’

‘A loyalist.’

‘Foucault aimed for a “simultaneous existence and differentiation of ... various networks”.’¹⁰⁹⁷

‘Here we go again.’

‘Just look at all these sociospatial dimensions or infrastructures of networked, digital architectures of knowledge. This “interdisciplinary network” where “connected knowing” recognises “social embeddedness”, a “new” form of knowledge that realizes the context within which the “other” speaks, judges and acts ... a form of knowledge which offers empathy.’

‘Empathy ... it’s now about empathy. As “empathy is [anyway] subject to its own kind of ethical and epistemological abuse” ...’¹⁰⁹⁸

¹⁰⁸⁷ Bishop 2004/79. See also Kester 2011/82.

¹⁰⁸⁸ Bishop 2004/79.

¹⁰⁸⁹ Barthes 1977/2002/19.

¹⁰⁹⁰ Barthes 1977/2002/71.

¹⁰⁹¹ Barthes 1977/2002/71.

¹⁰⁹² Barthes 1977/190.

¹⁰⁹³ Barthes 1977/190.

¹⁰⁹⁴ Barthes 1977/190.

¹⁰⁹⁵ Foucault 1988/328.

¹⁰⁹⁶ Foucault 1988/328.

¹⁰⁹⁷ Foucault 1988/328.

'It's about redefining ourselves "to know and to feel our connectedness with others".'¹⁰⁹⁹

'Which means prioritizing the social effect over "artistic quality".'¹¹⁰⁰

'As we do.'

'Do what?'

'Prioritize what's actually happening between us.'

'That's why I don't agree with Bourriaud, as he not only prioritizes but also believes that these "relations" between artists and collaborators are "fundamentally harmonious" ...'¹¹⁰¹

'Probably not.'

'Obviously not.' Maxim got up and kicked an empty cup ... I caught it. 'Over to you. It's your turn; it's your world, the B-school world with all its collaborative intentions and arts-infused interventions.'

'Game over.'

Following a body in motion that's all I needed 'when nothing [made] sense to myself'¹¹⁰² – when everything seemed blurred. In a way that's a 'way of re-establishing myself.'¹¹⁰³

The incomplete subject, 'open to constant flux' ... alienated and estranged.¹¹⁰⁴

A mixture of alarm and severity creeps into me ... slowly enough to fear every bit of it. It's my turn. I dread and reprove. Maybe I can manage to suspend my response once more. I can't. No escape. No hiding. I am confronted – confronted by your intensity, Maxim. But, it's not really about 'us' anymore. It's about keeping our 'inter-ests'– this 'intangible quality',¹¹⁰⁵ which seems to be lost and needs to be conquered each time – anew.¹¹⁰⁶

¹⁰⁹⁸ Kester 2004/6, file:///E:/Conversation_PiecesGKester.pdf, retrieved 2.2.2013.

¹⁰⁹⁹ Kester 2004/6. According to Kester, 'empathetic insight is a necessary component of a dialogical aesthetic ... [and] ... can be produced along a series of axes. The first occurs in the rapport between artists and their collaborators, especially in those situations in which the artist is working across boundaries of race, ethnicity, gender, sexuality or class. These relationships can, of course, be quite difficult to negotiate equitably, as the artist often operates as an outsider, occupying a position of perceived cultural authority. This second axis of empathetic insight occurs among the collaborators themselves (with or without the mediating figure of the artist). Here the dialogical project can function to enhance solidarity among individuals who already share a common set of material and cultural circumstances ... The final axis is produced between the collaborators and other communities of viewers (often subsequent to the actual production of a given project). Dialogical works can challenge dominant representations of a given community, and create a more complex understanding of, and empathy for, that community among a broader public' (Kester2004/6–7).

¹¹⁰⁰ Bishop 2006/180.

¹¹⁰¹ '[B]ecause they are addressed to a community of viewing subjects with *something in common*' (Bishop 2004/68). And here Hirschhorn takes a more 'independent stance' as his art, although 'collaboratively' produced, 'is the product of a single artist's vision ... [implying] the readmittance of a degree of autonomy to art'. Following Hirschhorn, 'I don't want to do an interactive work. I want to do an active work. To me, the most important activity that an art work can provoke is the activity of thinking' (Bishop 2004/77; Hirschhorn cited in Bishop 2004/76).

¹¹⁰² Winterson 2000/2001/182.

¹¹⁰³ Winterson 2000/2001/182.

¹¹⁰⁴ Bishop 2004/79.

¹¹⁰⁵ Arendt 1958/183.

¹¹⁰⁶ Barthes 1977/2002/35.

‘Doing “art” at B-schools is different from “thinking about art”, different from the “philosophy of art”, just different from “art”.’¹¹⁰⁷

‘I sensed that.’

‘Although it was “buzzing” long before Pink and the headlines: “the MFA the new MBA”, which was just another “wake-up” call.’¹¹⁰⁸

‘For who?’

‘B-schools: Henley, LBS, Nottingham, Oxford-Saïd, Cranfield, MIT Sloan, Warwick, HBS, CBS, University of Chicago, Esade, Rutgers, ESMT,¹¹⁰⁹ Rouen, Babson, Kellogg, McGill ...’

‘Do you want to win a race?’

‘Pardon?’

‘Slow down.’

‘Honestly, they all wanted it ... the arts, or better, what they thought or understood the arts could offer.’¹¹¹⁰ B-schools jumped into all sorts of “artistic” arenas.’

‘I would be a bit more careful.’

‘But that’s what actually happened.’

‘What precisely?’

‘Dancing, singing, painting, pitted against scriptwriting, directing and show-casting. Shakespeare, Ibsen, Dostoyevsky¹¹¹¹ were lined up against Stanislavsky, Adler, Strassberg.¹¹¹² B-school students learnt from Morris and Madonna¹¹¹³ as creative leaders from Koons and Hirst.¹¹¹⁴ Then these “D-schools”¹¹¹⁵ emerged. Rotman, Stanford, Hasso Plattner ... until finally

¹¹⁰⁷ Van den Braembussche 2006/2.

¹¹⁰⁸ Pink 2004/21; Pink 2008/54.

¹¹⁰⁹ ESMT Berlin.

¹¹¹⁰ Meisiek and Barry 2014a/137.

¹¹¹¹ William Shakespeare was an English poet and playwright whose plays comprised ‘historical romances, light, fantastic comedies [and] tragedies’, <http://www.stratford-upon-avon.co.uk/soawshst.htm>; Henrik Ibsen, a Norwegian playwright, combined ‘real-life problems of individuals’ through dialogue and symbols, <http://www.notablebiographies.com/Ho-Jo/Ibsen-Henrik.html#ixzz3YJtjaXMa>; Fyodor Dostoevsky was a Russian novelist whose ‘characterization influenced the development of existentialism in the twentieth century’, <http://www.egs.edu/library/fyodor-dostoevsky/biography/>, retrieved 24.05.2015.

¹¹¹² Konstantin Stanislavsky was a Russian director and actor who created ‘Stanislavsky’s System’, also known as ‘the method’ [technique] influencing the American acting teachers and directors Lee Strasberg and Stella Adler who taught modified versions of ‘Stanislavsky’s System’ in New York and Los Angeles, http://iml.jou.ufl.edu/projects/s12/gair_i/techniques.html, retrieved 25.04.2015.

¹¹¹³ Mark Morris is a contemporary American choreographer and director, <http://markmorrisdancegroup.org/the-dance-group/mark-morris>, retrieved 25.04.2015.

Madonna is an American singer, songwriter, actress, and businesswoman with a strategic ‘vision’ (Anderson et al. 2011/3).

¹¹¹⁴ Anderson et al. 2011.

¹¹¹⁵ The notion of ‘D-schools’ relates to those universities supporting an interdisciplinary approach to problem solving. http://images.businessweek.com/ss/09/09/0930_worlds_best_design_schools/1.htm, retrieved 5.2.2013. Following Simons (2013/28), ‘an increasing percent of business school resources are being devoted to innovation: innovation labs, digital initiatives, and product design and development requirements. Stanford’s business school has the Hasso Plattner Institute of Design, or d.school, where students take elective courses in innovative thinking. University of Toronto’s business school has a “Design Works” facility where students can learn and practice innovation. University of Virginia’s Darden School of

the new combined MBA/MFA at NYU's Stern/Tisch SA provided the answer to Pink's question.'¹¹¹⁶

'Are we cultivating "artistry", here?'

'Don't ask.'

'Why not?'

"Change by design"¹¹¹⁷ became a blueprint for business leaders and B-school scholars. "Art" seemed to sneak into everything as the new "formation" of "culture-based creativity"¹¹¹⁸ injected visions, added values, established emotional attachment and, of course, created bonds.'

'These all "too" familiar social bonds.'

'Bonds through collaborative work.'

Maxim turned around and bumped into a guy loaded with coffee trays. 'Which obviously called for disruption.'

'A disruption of thinking routines, yep ... A disruption to linear or analytical thinking processes which were and probably are quite prominent in the landscape of leadership programmes and business studies.'¹¹¹⁹

'And then what happened?'

'Revenge.'

'Already?' Maxim sat down and lit a jj.

"The revenge of the right brain"¹¹²⁰ where "logical and precise, left-brain thinking" of the "information age" confronted the "conceptual age – ruled by artistry, empathy and emotion"¹¹²¹ to build a society full of ... "creators and empathizers, pattern recognizers, and meaning makers".'¹¹²²

Business has recently built an innovation lab called I-Lab.³³ Harvard Business School has its new Innovation Lab.'

¹¹¹⁶ Henley Management College invites trained actors, LBS and Nottingham University Business School use jazz as metaphors. Oxford-Saïd, Cranfield, MIT Sloan and Warwick Business School (in partnership with the RSC) work with Shakespeare, Ibsen, and Dostoevsky. HBS attracts choreographers such as Mark Morris and Stanford Business School uses CIB interactive software while CBS plays with movement, improvisation and choreography and the University of Chicago challenges business students with scriptwriting, production and showcasing. Esade Business School links up with the Art Center College of Design in Pasadena, California, and Rutgers Business School with the New Jersey Symphony Orchestra. ESMT (Berlin) involves conductors such as Daniel Barenboim and Rouen Business School and Babson College combine arts, music and theatre. Kellogg College in partnership with BCG embraces poetry while McGill learns from Picasso and BPP from Hirst. The MBA/MFA joint degree, at NYU's Stern School of Business/Tisch School of the Arts, uses expertise from a variety of fields including arts, philosophy, anthropology and history. HEC Paris suggests a new generation of 'renaissance MBAs', linking art and design with finance and accounting (Adler 2006; Morgan 2010; Nissley 2010; Meisiek and Barry 2014a)

¹¹¹⁷ Brown 2009.

¹¹¹⁸ 'It is when creativity is the expression of human sensibility (such as imagination, intuition, memories, affects) that it becomes culture-based creativity. Creativity then becomes the privileged expression of the being, values (territorial, social, theological, philosophical), the aesthetic, the imaginative or the meaningful' (KEA 2009/33, The impact of culture on creativity, KEA European Affairs: Brussels).

http://ec.europa.eu/culture/documents/study_impact_cult_creativity_06_09.pdf, retrieved 4.2.2013.

¹¹¹⁹ KEA (2009), The impact of culture on creativity, KEA European Affairs: Brussels.

¹¹²⁰ Pink 2008.

¹¹²¹ D. Pink, Revenge of the Right Brain, *Wired*, No. 13, 2 February 2005, <http://thenext.ca/wp-content/uploads/2009/10/read-revenge-of-the-right-brain.pdf>, retrieved 4.2.2013.

¹¹²² Pink 2008/1.

‘Where is this coming from?’

‘Pink.’

‘Pink, yet again? Why not Blonde, Blue, Brown, Orange, White ...?’¹¹²³

‘Ask Tarantino ... anyway, there was this urge for creating artistic and emotional “beauty”, whatever “beauty” meant in this context.’

‘What did it mean?’

‘A drive to “detect patterns and opportunities”.¹¹²⁴ An impulse perhaps, to understand human interaction through “artistic practice”. A desire “to find joy in one’s self and to elicit it in others”¹¹²⁵.’

‘You should hear yourself.’

‘All I heard was this cry for purpose and meaning-making through creative processes and collective creativity.’

Or, was it just a stage of anticipation? Something I expected to happen. Although analytical and critical ways of thinking still dominated the academic curriculum.¹¹²⁶ Plus, there was an overall resistance to change – leave alone an appreciation of artistic or arts-based ‘experimentation’. And so, there was not much encouragement either, neither an acceptance of unconventional methods, nor an interest in changing directions. Except from SM.¹¹²⁷

Initially.

They bought it – bought the idea. But this backing didn’t last long. The school grew and new forces stepped in. From B-school ranks to UC status. SM changed as did organizational frameworks and structures. Cultural and procedural issues and government policies increased. As did control mechanism and power structures alongside tighter competence standards and benchmark systems. ‘Welcoming regulators’, they said, which limited the overall degree of risk-taking and the willingness for experimentation. Decentralized structures of authority didn’t help either, neither dispersed incentive systems. Although they were seen as supportive features to protect institutional freedom.

Freedom?

What freedom? Freedom from political and external influences? No. Freedom to open up dialogues? Not really. Freedom to tolerate others’ point

¹¹²³ Mr. Pink, Mr. Blonde, Mr. Blue, Mr. Brown, Mr. Orange and Mr. White are ‘characters’ in the American film *Reservoir Dogs* (1992), written and directed by Quentin Tarantino. See also <http://www.thephantstartup.com/2013/10/07/two-business-lessons-learned-reservoir-dogs/>, retrieved 25.04.2015.

¹¹²⁴ Pink 2008/2.

¹¹²⁵ Pink 2008/3.

¹¹²⁶ Hanna 2008.

¹¹²⁷ SM = school management.

of view? A pretty long shot. But, there was also hope. Hope to stimulate change and tolerance. Hope to generate vehicles for changing mindsets. Hope to engage in cross-disciplinary activities through creative and cultural partnerships. Hope to appreciate values, to support relevance and tackling pedagogical issues¹¹²⁸ through more experiential undertakings. Hope for arts-based interventions, artistic integration and opportunity creation.

That's what I hoped for¹¹²⁹ while holding on. I was holding to this bit of hope that arts-based learning components could add to a multidisciplinary and generalizable knowledge base.¹¹³⁰ 'But, let's face it,' I hear Maxim saying. 'Who would be interested?' In the end – nobody was. There was no hint of curiosity left as a 'theory's alleged relevance [was] enough to justify our teaching'.¹¹³¹ And so, why should one engage beyond the accustomed? Why should one embrace this kind of 'newness', called the 'real world'? Why should one put in place 'a dialogical rather than linear model of knowledge production'?¹¹³²

Simply put, why bother?

'Sounds like a *Gesamtkunstwerk*.'¹¹³³

'Far from it.'

'Art Nouveau?'

'Vienna, once again.'

'The Wiener Werkstätte?'

'Why did I commit in the first place? I initiated the meeting. I contacted Maxim to help me out. Help me out with writing as 'speech [became] impossible'.¹¹³⁴ "[L]anguage is always a matter of force".¹¹³⁵ But you are good at it, Maxim. A critical force with ... style.

That's you.

¹¹²⁸ Pfeffer and Fong 2004; Mintzberg 2004; Bennis and O'Toole 2005; Ghoshal 2005.

¹¹²⁹ Following Badiou (1997/2003/98), 'hope is the pure patience of the subject, the inclusion of self in the universality of the address, in no way implies that differences should be ignored or dismissed'. See also Žižek 2013/96.

¹¹³⁰ Nussbaum 2005; Dunne and Martin 2006; Liedtka and Mintzberg 2007; Boland and Collopy 2008; Palmås and von Busch 2008.

¹¹³¹ Podolny 1966/2009/3; Podolny cited in Wilson and Thomas 2012/369.

¹¹³² Wilson and Thomas 2012/371.

¹¹³³ Following jagodzinski (2010/33/38), 'the revolutionary and emancipatory possibility of the aestheticization of life as a form of renewal leads dangerously towards the possible totalitarian *Gesamtkunstwerk*' (33). '*Gesamtkunstwerk* refers to the possibility of a totalitarian creative state where all artworks lose their specific, becoming one integrated organic whole. The term is attributed to the work of the German composer Richard Wagner, who attempted this "complete artwork" through his music' (38).

¹¹³⁴ Barthes 1977/190.

¹¹³⁵ Barthes 1977/192.

And this present text haunts me, preoccupies me, returns to me as a constant state of doubt. But it is not even written yet. It is not even liberated by writing.

Then it can't be a question of "style", or can it?

The very status of this unwritten piece distracts me. Like these disturbing incidents.

Illusions.

Illusion of an experience as ideas faded. Ideas of the 'modern university' or 'modern business school'. What was I trying to prove? Create a meeting point between the humanities and the liberal arts? Merge economic, social and cultural conditions?¹¹³⁶

Pretentious.

'But you could have known,' I hear Maxim say. I could. And yet, performance strategies¹¹³⁷ and rigid structures outperformed vision, en-action and transformation, as did prediction models. Reason, forecasting, planning and controlling remained ahead of the game ... the relational game. The game of sensing and experimenting.¹¹³⁸

I didn't see it coming.

I didn't want to see as I was 'living' in a bubble. The 'world' I created to protect me. I did my own thing. It didn't last long either. They came after me. Questioned me. 'And, is there any evidence?' 'Evidence?' 'Institutions promoting flexible curriculums, artistic or creative thinking models, or experiential learning methods?'¹¹³⁹ 'Is it an interrogation?' It was. 'HBS, MIT, CBS, LBS, UBC,' I said, hoping to impress. But I didn't. There was no response. 'And although "an emergence of arts-based learning in business [and] its presence as a recognized and highly regarded management pedagogy"¹¹⁴⁰ is evident,' I continued, 'it's actually pretty "difficult to talk about 'arts-based methods'".'¹¹⁴¹ 'Why's that?' 'Because there are no fixed goals. There are no prescribed results, as "a wide range of approaches can result in a variety of different goals and outcomes" ...'¹¹⁴² I stopped, realizing I had shot myself in the foot. Brilliant! 'Pretty convincing,' they said and left.

¹¹³⁶ Adler 2006; Starkey and Tempest 2008.

¹¹³⁷ Adler and Harzing 2009; Thorpe 2012.

¹¹³⁸ Camillus 1997.

¹¹³⁹ Garvin stated in Lagace 2010/1, <http://hbswk.hbs.edu/item/6363.html>, retrieved 14.2.2014.

¹¹⁴⁰ Nissley 2010/11.

¹¹⁴¹ Taylor and Ladkin 2009/55.

¹¹⁴² Taylor and Ladkin 2009/55. According to Taylor and Ladkin (2009/55), 'at worst, arts-based methods can act as the "flavour of the month," adding something new and engaging to managerial development activities with little idea of what that something is. At best, skilled practitioners use arts-based methods to help achieve well-defined objectives, but they provide little articulation of how and why these methods work differently than conventional approaches'. Following Meisiek and Barry (2014b/83), 'arts and management

And that was it.

I carried on. Probably, they wanted more of a critical or sceptical attitude.¹¹⁴³ Fine. It just didn't work ... our exchange ... as there was none. There was no debate. No discussion. There was nothing of 'shared' interest. Nothing which related us.¹¹⁴⁴

'But, you didn't even try,' I hear Maxim again. No. I didn't. I didn't try. I didn't stand up. I didn't speak out. I didn't confront while being confronted. I didn't challenge conventional strategies and procedures – openly. All I did was respond intuitively to the moment.

As I always do. Responding to this temporarily 'engaged and relational scholarship'¹¹⁴⁵ ... Did I say scholarship?¹¹⁴⁶

'They didn't last long anyway.'

'What didn't?'

'Die Werkstätte,'¹¹⁴⁷ Maxim said. 'But they demonstrated craft, solid craftsmanship where all "forms" of living areas were drawn together into a single harmonious design concept blended into a comprehensive work of art.'

'Ein Gesamtkunstwerk.'

'Voilà ... artefacts related to all areas of interior design, even lifestyle.'

'Art and life.'

'Art and craft united through "clean and timeless lines", simplified shapes, geometric patterns and minimal decoration.'

'A holistic concept which succeeded.'

'Commercially. Die Werkstätte became a brand in itself and developed into company status while holding onto its belief that it's "better to work 10 days on one product than to manufacture 10 products in one day".'¹¹⁴⁸

'But what—'

'Constitutes artists like Klimt, Kokoschka or Schiele,'¹¹⁴⁹ Maxim cut in, 'when the frontiers between "culture, management and technology"¹¹⁵⁰ are blurred, as the "wealth" of networks cries

research has been largely anecdotal, descriptive, and/or didactic, relying on vivid examples and pathos-based rhetoric to drive home an "art is good" message'.

¹¹⁴³ Currie et al. 2012.

¹¹⁴⁴ Arendt 1958/182.

¹¹⁴⁵ Currie et al. 2010/S2.

¹¹⁴⁶ Boyer distinguished between 'the scholarship of discovery (research), the scholarship of integration (synthesis), the scholarship of practice (application), and the scholarship of teaching (pedagogy)', which were 'once' equally integral in relation to business education. And yet, 'those with primary interests in synthesis, application, or pedagogy have been eliminated from our milieu or, at best, accommodated at the periphery and insulated from the academic high table that is now reserved only for the scientists' (Goshal 2005/82).

¹¹⁴⁷ Wiener Werkstätte: 1903–1932,

http://www.mak.at/en/collection/mak_collection/wiener_werkstaette_archive, retrieved 24.2.2014.

¹¹⁴⁸ <http://www.architonic.com/pmabt/neue-wiener-werksttte/3101231>, retrieved 29.1.2013;

<http://www.woka.com/en/design/designer/wiener-werkstaette/>, retrieved 23.2.2013.

out for greater democracy, distribution, synergies and collaborations, as the “arts” morph into instrumental tools to “facilitate a process of becoming more holistically aligned”?¹¹⁵¹

‘Pass.’

‘Do you really believe that businesses or B-schools turn to the arts because of an increasing “global connectedness”, a growing “domination of market forces”, a more “complex and chaotic environment”,¹¹⁵² or a decrease of costs in the field of experimentation or innovative practices?’

‘Call Adler.’

‘Perhaps, it’s “yearning for significance”?’¹¹⁵³

‘Perhaps, it’s an “image” question.’

‘A question of “courage”?’

Courage.

The missing link. In the process of branching out, broadening not only the traditional academic but also the cultural focus, I needed courage. I wanted to look out – more widely. I wanted to look beyond domestic territories. I wanted to embrace a wider society through multidisciplinary ‘artistic’ perspectives.¹¹⁵⁴

As I believed – then.

I believed in art, or what I thought art could “be” or “do” – as I believed in practice. I believed in management as practice.¹¹⁵⁵ As art is practice. As management is art – is practice,¹¹⁵⁶ as Mintzberg puts it. I believed in craft, skills and capabilities which could be shared. Like the Werkstätte – I believed in sharing. I believed in ‘doing’ and ‘making’ something together. I believed in the process of crafting and forming infused with critical thinking.¹¹⁵⁷ I believed in ‘communicating’ differently, more ‘completely’ through and with the arts and thought – hoped – that B-schools could do that, too – ‘communicate more fully’.¹¹⁵⁸

A different form of contribution. A contribution not just to knowledge – not just to widening ‘our’ knowledge base – but also to society. An academic

¹¹⁴⁹ Gustav Klimt, Egon Schiele and Oskar Kokoschka, known as artists of ‘Viennese modernism’, were part of the Werkstätte, <http://www.architonic.com/dcobj/wiener-werksttte-1903-1932/4650005/2/1>, retrieved 29.1.2013.

¹¹⁵⁰ Following Badiou (1997/2003/12), ‘the name “culture” comes to obliterate that of “art”. The word “technology” obliterates the word “science”. The word “management” obliterates the word “politics”’.

¹¹⁵¹ Taylor and Ladkin 2009/67.

¹¹⁵² Adler 2006/488/489/490.

¹¹⁵³ Adler 2006/492.

¹¹⁵⁴ Wilson and Thomas 2012; Markides 2007.

¹¹⁵⁵ Mintzberg 2004; Bennis and O’Toole 2005; Ferlie et al. 2010; Davis 2013.

¹¹⁵⁶ ‘For Mintzberg, management is neither a science – not even an applied science – nor a profession, but rather should be described as an art or craft, where experience, intuition, and practice are the bases for learning. In his opinion, business schools have got it wrong in three main areas’ (Iñiguez de Onzoño 2011/19).

¹¹⁵⁷ Wilson and Thomas 2012.

¹¹⁵⁸ Davies and Laing 2011/25.

social legitimacy through interdisciplinary, artistic engagement. 'Let's speak about co-production, or co-creation' I announced, but nobody listened. 'Why should they?' I overhear Maxim. 'B-schools have different functions. Why should they promote knowledge sets and skills beyond their discipline? Why should they show a broader social interest? B-schools act like businesses. B-schools are businesses. Just take it as a fact.'

I didn't.

Or, I didn't want to believe that they compete in an educational industry as business;¹¹⁵⁹ that their strategy and focus relies on 'return' on investment.¹¹⁶⁰

A competition for 'market' dominance.¹¹⁶¹

'Art serves as a device to see new opportunities, or to see "reality" as it is, or to envision possibilities in relation to that reality, or to bring reality closer to possibility ...'¹¹⁶²

'What are you trying to say?'

'Nothing.'

'You don't care?'

'I did ... once.'

'And what is this "reality" really? Is it the "actual reality [which] has been supplanted by virtual reality, by computer simulation and false narratives"?¹¹⁶³ A reality which has been overtaken by the disappearance of the "real"? Or is it the "social and sensible reality", this exchange between "people, territories and cultures" – an "interconnected reality" neglecting the inner tension to make everything "harmonious"?¹¹⁶⁴ A reality where everybody "happily" joins in, works and creates together. This "making you feel good" reality which generates a sense of belonging – for some.'

'Here we go again.'

'I don't. Remember "Groucho Marx"¹¹⁶⁵ saying, "I don't care to belong to any club that will have me as a member."¹¹⁶⁶ And if this interconnected reality is meant to make us belong, then we might at one point realize how "unfree" this belonging is. And then what shall we do?

¹¹⁵⁹ Following Iñiguez de Onzoño (2011/xvii), 'Business education is now a truly global enterprise', which adapted to the 'modern *Market*'.

¹¹⁶⁰ Pfeffer and Fong 2004/1511.

¹¹⁶¹ Starkey and Tiratsoo 2007; Iñiguez de Onzoño 2011.

¹¹⁶² Adler 2006/494; Adler cited in Taylor and Ladkin 2009/56.

¹¹⁶³ Yerba Buena Center for the Arts, 2013, [http: 'Without Reality There Is No Utopia'//www.e-flux.com/announcements/without-reality-there-is-no-utopia/](http://www.e-flux.com/announcements/without-reality-there-is-no-utopia/), retrieved 20.2.2014.

¹¹⁶⁴ Chan 2009/6.

¹¹⁶⁵ Groucho Marx was one of the Marx Brothers, 'a team of sibling comedians, who performed in vaudeville, stage plays, film and television [...] born in New York City [they] were the sons of Jewish German immigrants', https://www.jewishvirtuallibrary.org/jsource/biography/Marx_Brothers.html, retrieved 25.04.2015.

¹¹⁶⁶ Chan 2009/10.

"Welcome, ignore, resist, or try to change the forces that push this reality into and over our lives"?¹¹⁶⁷

Maxim leant back, then smiled. It felt that confronting each other as force was also a pleasure – a pleasure we both could afford.¹¹⁶⁸

'The correcting and improving movement of speech is the wavering of a flow of words, a weave which wears itself out catching itself up, a chain of augmentative corrections which constitutes the favoured abode of the unconscious part of our discourse ...'¹¹⁶⁹

And yet, it feels like a continuous search, a constant quest: 'What is the object of my [telling]?'¹¹⁷⁰

Is it past, present? Is it something Maxim wants to hear, or I want to tell? Each phase, each phrase seems to be reactive before it becomes active.¹¹⁷¹ As 'speech is irreversible: a word cannot be *retracted*, except ... by saying that one retracts it'¹¹⁷² or by 'eras[ing] what [one] just said'.¹¹⁷³ I react 'to the discourse which surrounds' us – even if it is my own.¹¹⁷⁴ I work 'into the open', embrace 'choices which multiply'¹¹⁷⁵ – broader, wider, a never-ending flow. And then, the counteractive, controlling force steps in. Pushes me back. Dragging me further and further into this ever-narrowing suffocating path which I know so well.

I have been there.

We have been there. We have been there together and lost it together – our confidence. We lost our confidence in 'economic institutions'. From investment to central banks, from credit-rating agencies to business schools.¹¹⁷⁶ As soon as we realized that we were living in an interconnected world.

An interdependent world between 'business, politics and civil society'; a world where 'financial and economic systems regularly experienced upheaval and turmoil'.¹¹⁷⁷ A world under 'unclear political developments' which effected 'societies at all stages of economic development'.¹¹⁷⁸

¹¹⁶⁷ Chan 2009/6.

¹¹⁶⁸ Barthes 1977/2002/135.

¹¹⁶⁹ Barthes 1977/191.

¹¹⁷⁰ Barthes 1977/2002/214.

¹¹⁷¹ Goffman 1959/1969/17.

¹¹⁷² Barthes 1977/190.

¹¹⁷³ Barthes 1977/190.

¹¹⁷⁴ Barthes 1975/1977/145.

¹¹⁷⁵ Welty 2002/32.

¹¹⁷⁶ Podolney 2009/1/5.

¹¹⁷⁷ Aspling 2013/41.

¹¹⁷⁸ Aspling 2013/41.

A world which is 'small and fragile',¹¹⁷⁹ as Aspling notes, and where each of us 'faces many man-made threats'. And yet, we were holding on to our own little world without realizing that the 'one-nation/region economic hegemony'¹¹⁸⁰ is basically over.

Did I say over?

That the world is more and more 'shaped by the development of a complex system of interrelated dimensions and forces'¹¹⁸¹ – these forces, we didn't want to face as we didn't want to admit that business education is not a mechanistic, isolated science.

That interdisciplinary approaches¹¹⁸² are needed to embrace the challenges of business and the role of business in society.

We were holding on.

We were holding on to our discipline even when we were told to step outside and dive into this unknown, unfamiliar territory, this interdisciplinary scene, this 'in-between' of people and organizations, cultures and nations, economies and financial systems; 'spheres of society – civil, public, political and business' – this kind of 'natural environment' – this Arendtsche 'in-between' of 'technology, economic, social and natural systems' where suddenly this new language, this new vocabulary of ... interconnective, interdependent and interrelated systematic complexities¹¹⁸³ not only emerged, but also took over ... and haunted us.

'And so, who is to blame? Society? As 'society wants value ... [value] for its investment'?¹¹⁸⁴ 'But what is this socially sanctioned value', anyway?¹¹⁸⁵ Is it making a difference to society? Is it making a difference to the 'well-being of a broad range of constituents in society'?¹¹⁸⁶ Probably. And what does this mean for B-schools? Teaching students how companies can prosper through making choices? But what kinds of choices? 'Choices in favour of the natural environment, health, and wellness'?¹¹⁸⁷ Teaching B students how to generate more innovative ideas and to 'create' novel products and systems? And yet,

¹¹⁷⁹ Aspling 2013/41.

¹¹⁸⁰ Aspling 2013/41.

¹¹⁸¹ Aspling 2013/41.

¹¹⁸² Following Kellogg (2013/248), 'the definition of the term "interdisciplinary" is still being debated but tends to mean that one professor teaches from the merged perspective of several disciplines. It's not necessarily team teaching, but requires a melded understanding of several disciplines. The assertion here is that interdisciplinary experts aren't the only ones who can guide multi-disciplinary exploration'.

¹¹⁸³ Aspling 2013/40.

¹¹⁸⁴ Everett and Page 2013/2.

¹¹⁸⁵ Everett and Page 2013/2.

¹¹⁸⁶ Simons 2013/15.

¹¹⁸⁷ Simons 2013/16.

business education does not do that. Business education does not ‘create’ – not with that Deleuzian ‘necessity’ or ‘need’ in mind.¹¹⁸⁸

That’s what Maxim would say. And because it doesn’t do that it is therefore rather insufficient¹¹⁸⁹ in generating original ideas or concepts – something, however, the arts and humanities could offer.

Yet, there was a demand.

A demand for a new model of educational fusion. A demand for a kind of symbiotic relationship the ‘cultural Zeitgeist’ required of education. An education which could be more ‘intellectually well-balanced’,¹¹⁹⁰ more focused, but at the same time also more useful aiming for a ‘single pragmatic and cognitive whole’.¹¹⁹¹

‘Simply put, “arts-based initiatives” became pretty trendy.’¹¹⁹²

‘I picked that up.’

‘They provided alternative ways of seeing, thinking, feeling, doing and being.’¹¹⁹³

‘Holistically put ... and what does this mean in more practical terms?’

‘A broader approach to learning and working processes, perhaps.’¹¹⁹⁴

‘You are not sure?’

‘Never was.’

‘What else?’

‘A diversity in training and development opportunities?’¹¹⁹⁵ A wider set of management activities,¹¹⁹⁶ new ideas and communication processes leading to a different understanding of how to cope with uncertainties?¹¹⁹⁷

‘But art doesn’t do that,’ Maxim said. ‘It doesn’t communicate ... “it has nothing to do with counterinformation” ...’¹¹⁹⁸

‘According to Deleuze.’

‘And the “act of resistance”, yes¹¹⁹⁹ ... or, do arts-based initiatives struggle with images of the external world ... and if so, what images, what cultural dispositions?’

‘Change.’

¹¹⁸⁸ Deleuze 2006/313.

¹¹⁸⁹ Everett and Page 2013/3. See also Davenport and Prusak cited in Starkey and Tiratsoo 2007/125.

¹¹⁹⁰ Everett and Page 2013/10.

¹¹⁹¹ Everett and Page 2013/16.

¹¹⁹² Schiuma 2009, 2011; Biehl-Missal and Berthoin Antal 2011. An ‘Arts-based Initiative’, or ‘ABI’ according to Schiuma (2011/47), ‘can be interpreted as any management action using one or more art forms to enable people to undergo an aesthetic experience within an organisation or at the intersection between the organisation and its external environment, as well as to embed the arts as a business asset’.

¹¹⁹³ Kerr and Lloyd 2008; Taylor and Ladkin 2009; Fraser 2011.

¹¹⁹⁴ Austin and Denvin 2003; Austen 2010.

¹¹⁹⁵ Taylor and Ladkin 2009; Schiuma 2011.

¹¹⁹⁶ Adler 2006; Martin 2010.

¹¹⁹⁷ Darsø 2004; Kerr and Lloyd 2008.

¹¹⁹⁸ Deleuze 2001/106.

¹¹⁹⁹ Deleuze 2001/106. And only ‘there ... [art] has something to do with information and communication – in the same way as the act of resistance’.

‘Change?’

‘Personal change.’

‘Like creating an “aesthetic self-consciousness”,¹²⁰⁰ or establishing one’s own image?’

‘Which we do anyway.’

‘Generating a “visible persona”, you mean, a “public persona”, an “individualized public persona”¹²⁰¹ through “autopoietic practice”,¹²⁰² which for me sounds like “commercial image-making, brand development or trend-setting ... a commodity ... [which] serves the interests of profiteers and potential shareholders”¹²⁰³ ... a “gesture of self-commodification” ... which is nothing else than a “necessarily polemical and political reaction against the image that others, society, power have always already made of us”.’¹²⁰⁴

Resistance.

The ambiguities of an experience. But how unaware I was of all these traps. I call them learning traps.¹²⁰⁵

I am still learning. And so, what do you want me to say? What would the “artist” say? ‘I am curious; I am empathetic; I am interested; I am fascinated; I am open; I am determined; I am brave (no, I am not); I am sensitive (that’s better); I am intrigued; I am surprised; I am puzzled; I am attentive; I am focused ... I am myself, come what may.’¹²⁰⁶ That’s what Don Quixote¹²⁰⁷ said.

But let’s face it, the artist uses ‘all these ideals about self, performances, products, and outcomes as internal beacons that both motivate and guide actions’.¹²⁰⁸ ‘And what about you?’ Maxim would ask. ‘What [who] guided your actions?’

Does it matter?

It did – then. ‘Management Education Matters’,¹²⁰⁹ that’s what I thought/felt at the same time as B-schools became increasingly distrusted.¹²¹⁰ There was this wave of doubt. This massive uncertainty. Why B-schools? What is their purpose, their function, their role? But wait ... ‘The flurry of criticism of business schools ignited by the financial crisis was not the first time that they

¹²⁰⁰ Groys 2011b/8.

¹²⁰¹ Groys 2011b/8.

¹²⁰² Groys 2011b/8.

¹²⁰³ Groys 2011b/8.

¹²⁰⁴ Groys 2011b/8. ‘Every public persona is created primarily within a political battle and for this battle – for attack and protection, as sword and shield at the same time’ (Groys 2011b/8).

¹²⁰⁵ Austen 2010/158.

¹²⁰⁶ Austen 2010/178.

¹²⁰⁷ Don Quixote is the lead character in the novel ‘Don Quixote de La Mancha’ (Part I, 1605; Part II, 1615) written by Miguel de Cervantes, ‘a Spanish dramatist, poet, and author’, <http://www.online-literature.com/cervantes/>, retrieved 25.04.2015.

¹²⁰⁸ Austen 2010/178/179.

¹²⁰⁹ Iñiguez de Onzoño 2011; Jones 2012.

¹²¹⁰ Mintzberg 2004; Bennis and O’Toole 2005; Khurana 2007; Lagace 2010.

have come under fire.’¹²¹¹ Mintzberg had already questioned academic, pragmatic or representational approaches,¹²¹² as he felt that scientific theories might not explain the phenomenon of organized complexity.¹²¹³ So had Bennis and O’Toole. Announcing that B-schools fail to communicate usefulness, relevance and practice,¹²¹⁴ but rather a symbolic form in policy terms while competing in the global economy as a core part of the national strategy.¹²¹⁵

And as institutions were ‘designing social systems’ in the form of ‘new products, processes and business models’, so B-schools thought to produce ‘something new and economically useful’ ...¹²¹⁶

‘But business schools do not design nor invent, neither create, nor craft’¹²¹⁷ – and what do you mean by “usefulness”?¹²¹⁸ Maxim would ask. ‘Are you addressing academics here – where the notion of “usefulness” might change to “impact”?’¹²¹⁹

‘What appears striking to me is that an understanding of what art actually “is” seems to be less relevant in these contexts.’¹²²⁰

‘It depends.’

‘On its “usefulness”?’

‘On something more instrumental, or functional.’¹²²¹ Schiuma also believes that everything can be a source of “aesthetic experience”.¹²²²

‘As you do,’ Maxim said and passed me some Rizla-Liquorice. ‘Roll these, pretty tasty.’

‘Thanks.’

‘For me “aesthetics in art” still remains a pretty complex concept. Even Lukács thought “not to confuse the idea of the aesthetic with art itself ... [as] the aesthetic is not centrally a discourse about art, but what talking about art can do for the concept of the individual”.’¹²²³

¹²¹¹ Iñiguez de Onzoño 2011/19.

¹²¹² Iñiguez de Onzoño 2011/20.

¹²¹³ Goshal 2005.

¹²¹⁴ Bennis and O’Toole 2005/1; Starkey and Tiratsoo 2007/129.

¹²¹⁵ Starkey and Tiratsoo 2007/117.

¹²¹⁶ Loch stated in Davies 2012/40.

¹²¹⁷ ‘most business schools ... have not been very effective in the creation of *useful* business ideas ... they are created elsewhere and are seldom even discussed in an accessible fashion by academics’ (Davenport and Prusak cited in Starkey and Tiratsoo 2007/124/125).

¹²¹⁸ Davies 2012/40.

¹²¹⁹ ‘Research Excellent Framework’ – Markides 2007; Adler and Harzing 2009; Shackleton (mentioned in Davies 2012); Thorpe 2012; Wilson and Thomas 2012; Collini 2012; Adler and Harzing 2009; Davis 2013. Following Starkey and Tiratsoo (2007/117), ‘from 1988 onwards ... the major official funding body instituted an increasingly rigorous Research Assessment Exercise (RAE) – basically a periodic audit of output, department by department, that rated each on a scale – and tied quite large slices of grant allocation to the outcome’. According to Collini (2012/169), ‘the REF ... like the RAE ... will require similar kinds of evidence’ with reference to output, however ‘approximately 25% of the rating ... will be allocated for “impact” ... [meaning] “demonstrable benefits to the wider economy and society”’.

¹²²⁰ Schiuma 2011/34.

¹²²¹ Schiuma 2011/35.

¹²²² See also Groys 2011a/7; Groys 2011b/6.

'You hinted that.'

'What?'

'The certain alliance between law and desire.'¹²²⁴ The closed circuit of creative energy which "non-artists" might appreciate only from outside, where the "aesthetic experience" assumes a certain detachment.'¹²²⁵

'There you are.'

'As "the object of that experience is 'aesthetic', insofar as it is not, or at least not only, art ... but an 'experience' in itself ... one of heterogeneity".'¹²²⁶

'Who do you want to impress?'

'Rancière.'

'Ah.'

'Did you read *Unseasonable Youth*?'¹²²⁷

'I saw him.'

'Who ... Esty?'

"'The Boy with an Oar'".'¹²²⁸

There was no consensus.

And the question remained: who designed social systems which could lead into something more economically useful?¹²²⁹ And who actually takes responsibility for this?

'We all do,' they said. My colleagues. 'We all take responsibility as individuals and for the organization, the school we represent, and of course "for the development of a sustainable and prospering global society".'¹²³⁰ We all provide a service to the community while contributing to societal progress. This is an integral part in the form of "constructive interaction with various ... stakeholders".'¹²³¹ What about generating an aesthetic experience, a shared experience through arts-based undertakings? I didn't ask as I was still too drawn into my own illusions to branch out and adopt this kind of 'epistemological pluralism' – to focus not only on 'practical, critical, and aesthetic perspectives in a mutually informing and mutually reinforcing way'¹²³² – but also on more humanistic skills – on those 'traditionally associated with the more interpretive fields of literature, history and

¹²²³ Minden 1997/24/25. Following Groys (2011b/6), 'aesthetic discourse, if used to legitimize art, *de facto* undermines it'.

¹²²⁴ Minden 1997/25.

¹²²⁵ Van der Braembusche 2009/121.

¹²²⁶ Rancière 2010/116/117.

¹²²⁷ Esty 2012.

¹²²⁸ By Henry Scott Tuke 1910.

¹²²⁹ Loch cited in Davies 2012/44.

¹²³⁰ Aspling 2013/56.

¹²³¹ Iñiguez de Onzoño 2011/46.

¹²³² Dayal 2013/230

anthropology'.¹²³³ 'I have chosen the arts to promote different forms of knowing,' I said when prompted. Possibly more subjective and non-rational forms of knowing. Like 'tacit knowledge',¹²³⁴ as meaning is not always based on rational, objective, and empirical evidence, or is it? I awaited a reassuring nod. There was none. 'It is also felt meaning of our vision,' I continued, 'which is rather "sensory rich".¹²³⁵ Visions basically convey felt meaning. Visions appeal to our senses – our "aesthetic" senses, do they not?' No reply.

'But we need to be in "dialogue" about "what types of knowledge" we are addressing and under what "criteria"¹²³⁶ ...' I stopped, realizing I didn't make any sense whatsoever.

'It could be anything.'

'What?'

'A beautiful face, a pleasing sculpture, charming scenery,¹²³⁷ an enchanting poem, a captivating story, which are all elements of an "aesthetic experience",¹²³⁸ where the "artistic process" is linked to this kind of "self-consciousness" ... or perhaps, the sensuous appearance of the "idea".¹²³⁹

'Die Idee, described as "truth", as "beauty".'

'Less "truth" more "beauty",' Maxim said, 'as for me "beauty" still has something to do with "appearance".¹²⁴⁰

'That's you.'

'That's Hegel.'

'That's—'

'Something which addresses "the appropriateness or inappropriateness of one to the other" ...'¹²⁴¹

'I like that.'

'I noticed ... as I "experience beauty as something that lies in an object", or "directed toward an object ..."¹²⁴² yet, attached to a kind of "idealistic arrogance" ...'

'Or ignorance ...'

'As I am not providing any conceptual definition, or any "objectivist or critical view" on beauty.'¹²⁴³

¹²³³ Dunne and Martin 2006/521.

¹²³⁴ Polanyi 1966/2009/9.

¹²³⁵ Hansen et al. 2007/549.

¹²³⁶ Dunne and Martin 2006/522.

¹²³⁷ Reber et al. 2004/364.

¹²³⁸ According to Adorno (1970/1984/75/76), 'beauty cannot be defined, but neither can the concept of beauty be dispensed with altogether'.

¹²³⁹ Moshagen and Tielsch 2010/689/690.

¹²⁴⁰ Hegel 1993/6. See also Adorno 1970/1984/75.

¹²⁴¹ Danto 1998/131.

¹²⁴² Moshagen and Tielsch 2010/689/690.

¹²⁴³ Moshagen and Tielsch 2010/689/690.

“Beauty is in the eye of the beholder” ...¹²⁴⁴

“De gustibus non est disputandum” ...¹²⁴⁵

“Taste cannot be debated”,¹²⁴⁶ and then what happened? Art became liberated¹²⁴⁷ achieved its own philosophy where the philosophical discourse, invited art-critical questions and the “artist” became his “own best critic” ...¹²⁴⁸

‘Just like you.’

‘I formed my own ideas about “the end of art” where questions like “What is art?” or “But is it art?” or “When is art?”¹²⁴⁹ still remain¹²⁵⁰ and the physical world still builds an integral part of a pleasurable experience ... a dependence on “something” which can be in itself beautiful, self-grounding and independent. Simply put, it’s an autonomy I desire.’¹²⁵¹

That’s Maxim.

Autonomous selfhood meets individual beauty.

An individual, influenced by community, history, culture, yet refuses to become a functional part of the world – although draws from it, uses it, the physical world, as “pleasurable experience”,¹²⁵² as something “impossible to escape” – from.¹²⁵³

Where aesthetic pleasure is ‘a state of release’ – from ‘being-for-other’.¹²⁵⁴

‘Our collective life ... pressing equally on every part of every one of us, reduces nearly all of us to the level of a colourless uninteresting existing.’¹²⁵⁵

That’s how it feels for Maxim – as Pater felt it.

¹²⁴⁴ Reber et al. 2004/364.

¹²⁴⁵ Reber et al. 2004/364.

¹²⁴⁶ Reber et al. 2004/364.

¹²⁴⁷ Danto 1998/134. Following Danto (1998/134), ‘art is liberated, on this view, from the need to understand itself philosophically, and when that moment has been reached, the agenda of modernism – under which art sought to achieve its own philosophy was over. The task of definition belonged to philosophy – and art was thereby free to pursue whatever ends, and by what ever means, seemed important to artists ... From that point on there was no internal historical direction for art, and this is precisely what the condition of pluralism amounts to’.

¹²⁴⁸ Danto 1998/136.

¹²⁴⁹ Goodman 1978/66. According to Goodman (1978/66), the question ‘What is art?’ is ‘often hopelessly confused with the question “What is good art?” ... [due to] failing to recognize that a thing may function as a work of art at some times and not at others ... [So] the real question is not “What objects are (permanently) works of art?” but “When is an object of work of art?” – or more briefly ... “When is art?”’ (66/67).

¹²⁵⁰ Groys 2011a/11; 2011b/6. Noting Groys (2011b/6/8), ‘conceptual art can be also characterized as an art that repeatedly asked the question “what is art?”’ (6). ‘One can also ask this question from an aesthetic perspective. What now would we be ready to identify as art, and under which conditions; what kinds of objects do we recognize as artworks and what kinds of spaces are recognized by us as art spaces? But we could abandon this passive, contemplative attitude and ask a different question: what does it mean to become actively involved in art? Or in other words, what does it mean to become an artist?’ (8).

¹²⁵¹ Following Raunig (2009/7), Graw ‘turns to “the model of the preoccupied painter working away in his studio, refusing to give any explanation, ostentatiously not networking, never travelling, hardly showing himself in public”, it is allegedly to prevent the principle of the spectacle from “directly accessing his mental and emotional competencies” ... an individual turning away from society’ (8).

¹²⁵² Morgan 2010/742/748.

¹²⁵³ Morgan 2010/742/748.

¹²⁵⁴ Adorno 1970/1984/22; Raunig 2009/8.

¹²⁵⁵ Pater 1986/157.

Not the 'basement type'.¹²⁵⁶

Surely not. Rather 'discontented' or disconnected from 'society'¹²⁵⁷ and yet, holding on to its self-sufficient, confident, autonomous self by 'being' outside itself, as addressed in Heideggerian's *Da-sein* or the Adornian subject.¹²⁵⁸

'Would you mind?' A tourist is asking to have his picture taken. He has chosen the blue door. A question of taste? A matter of appearance, or simply pleasure? Immediate pleasure, triggered through a form of sensation, as Kant put it.¹²⁵⁹ Click, click, click. 'Thanks.' 'No probs.' I needed movement. These simple wooden chairs triggered nostalgia, but my body cried out for comfort. Another stretch or two – what a difference – a morning without commitments.

'Tell me a bit more about this guy, Schiuma.'

'What else?'

'You haven't even started.'

I wish I had – finished.

You want 'equality', Maxim, not 'in-difference'.¹²⁶⁰ You want accordance, not necessarily 'harmony'. You want this kind of 'agreement' between voices, which I can't give you as I still struggle to hear myself. Although I am getting better. I do respond. I respond to your voice, your tone of voice. I respond to your manners, your movements which please me at times, amuse me at others, but also inhibit, irritate me. And then, I pretend, invent, and only address myself while awaiting the arrival, the return of the 'I', in accordance to the 'other'.¹²⁶¹

There was no return.

There was no further dialogue. And so 'what is the likelihood that this fusion of liberal learning (thinking) and business education will take hold and have a significant impact on the future of higher education?'¹²⁶² No answer. What is the likelihood of creating new platforms for interaction and engagement with a wider range of interdisciplinary partnerships to support this fusion? The focus was on a business agenda which fitted the 'tradition of the twentieth century', functionally arranged and conventionally organized while at the same time most of 'us' tried to stay truthful to the activities we were 'good' at within our own discipline so that the broader context of adding

¹²⁵⁶ Pater 1986/158.

¹²⁵⁷ Pater 1986/158.

¹²⁵⁸ Pérez 2011/240.

¹²⁵⁹ Kant 2011/1760s.

¹²⁶⁰ Barthes 1975/1977/65.

¹²⁶¹ Barthes 1997/2002/37. See also Goffman 1959/1969/19.

¹²⁶² Le Clair 2013/261.

different forms of knowledge through interdisciplinary understandings could easily be ignored.¹²⁶³

'As the term "aesthetics" became more commonly used in management and business circles, arts-based methods became not only popular as "learning platforms",¹²⁶⁴ but also as "tools" to question individual as well as organizational "aesthetic" dimensions.'¹²⁶⁵

'And in more applicable terms?'

'They became popular tools for "artful creation" and "artful learning"¹²⁶⁶ linked to a form of playfully "engaged" interactive learning.'

'Like these "dialogical" ways of facilitating?'¹²⁶⁷

'Well ...'

'Are we now speaking about "playful collectivity" or other playful, social ways of learning like Superflex,¹²⁶⁸ Deller, Tiravanija¹²⁶⁹ or Gillick, artists who create "unfinished, open-ended works" in "social interaction"¹²⁷⁰ – this kind of spontaneously relational work?'

'New forms of social learning,' they proudly announced.

From joint symposia between academia and industry, 'consulting relationships, sabbaticals' in diverse industries, and yes, cultural industries as well, plus a bit of experiential 'action research', more joint research teams and some 'training with distributed practice'¹²⁷¹ – all of this was proposed.

But in the end only a few of us got involved.

Interactions with 'commercial, professional or government bodies',¹²⁷² where the results, however, remained in the background as they did not 'impact' too much on public policy debates.¹²⁷³ 'As expected' was a common response, and finally I understood that it was only about output. 'Measurable output' and not 'real life' interaction.

¹²⁶³ Aspling 2013/49.

¹²⁶⁴ Eisner 1997; 2002; 2004.

¹²⁶⁵ Taylor and Hansen 2005; Hansen et al. 2007; Ladkin 2008; Ladkin and Taylor 2009; Ladkin and Taylor 2010b.

¹²⁶⁶ Darsø 2005; Darsø 2008; Taylor and Ladkin 2009; Schiuma 2011.

¹²⁶⁷ Kester 2005; 2011.

¹²⁶⁸ Superflex is a 'collective based in Copenhagen; a group of freelance artist–designer–activists committed to social and economic change', <http://www.frieze.com/issue/review/superflex/>, retrieved 25/04/2015.

¹²⁶⁹ Rirkrit Tiravanija is an artist who combines 'traditional object making, public and private performances, teaching, and other forms of public service and social action', <http://www.pilarcorrias.com/artists/rirkrit-tiravanija/>, retrieved 25/04/2015.

¹²⁷⁰ Léger 2012/37.

¹²⁷¹ Markides 2007/762.

¹²⁷² Starkey and Tiratsoo 2007/118/119.

¹²⁷³ Starkey and Tiratsoo 2007/118/129.

It was all about research and publishing¹²⁷⁴ – about grant applications and editorial work – about performance standards where the REF set the reward.¹²⁷⁵ And so, while moving from B-school status to UC ranks to university standing, the focus shifted dramatically as scientific study grew. Following a particular research tradition meant playing to established ‘rules’ and choosing rather narrow, specific, ‘scientific’ subjects in order to position oneself ‘rightly’ within the academic system, where underlying established structures did not – as initially proposed – encourage an interactive interplay.¹²⁷⁶

‘What I don’t understand is “how can we even begin to think about teaching something that, on a basic level, cannot even be taught?”¹²⁷⁷ And in the context of searching for answers or solutions we might not refer to art as art does not do that. “Art ... does not provide answers and solutions; it creates problems.”¹²⁷⁸ But do art-based interventions in business education actually allow us to create problems? Do they allow us to challenge institutional or organizational structures and concepts? Do arts-based methods work as devices which challenge structures and formations, say, historically and socially constructed boundaries? I am not necessarily speaking about “institutional critique”¹²⁷⁹ here, although we could touch on it, couldn’t we? If art is meant to critique its own “field”¹²⁸⁰ and if it is now linking up with other fields or disciplines and therefore, with other forms of critique,¹²⁸¹ then it is also part of those social and political practices that create problems across fields and disciplines – within an interinstitutional context while challenging existing structures and powers. And that’s where the problems lie and “artistic thinking” starts.’¹²⁸² Maxim paused; the speech was made. And guess what was coming ...¹²⁸³ ‘I am sorry.’

‘I am not.’

‘I didn’t mean to take over.’

‘Take what you want.’

‘I am just protective.’

¹²⁷⁴ According to Starkey and Tiratsoo (2007/119), ‘what has really happened ... is that developments such as the RAE and the research league tables have turned business schools into academic treadmills, with the volume of output prioritised regardless of almost any other consideration’.

¹²⁷⁵ Bennis and O’Toole 2005/5.

¹²⁷⁶ Mintzberg 2004; Bennis and O’Toole 2000/5; Ghoshal 2005; Birnik and Billsberry 2008.

¹²⁷⁷ Aranda et al. 2011/1.

¹²⁷⁸ Aranda et al. 2011/2.

¹²⁷⁹ Following Sheikh (2009a/29), ‘the very term “institutional critique” seems to indicate a direct connection between a method and an object: the method being the critique and the object the institution’. Noting Raunig (2009/3), ‘if institutional critique is not to be fixed and paralyzed as something established in the field of art and remaining constrained by its rules, then it must continue to change and develop in a changing society. It must link up with other forms of critique both within and outside the art field’.

¹²⁸⁰ Link to Roelstraete (2009/185) where ‘*contemporary* art belongs to the general field of “culture”, whereas art’ – not necessarily.

¹²⁸¹ Raunig 2009/3.

¹²⁸² Aranda et al. 2011/2.

¹²⁸³ Winterson 2000/2001/39.

'I know.'

'Towards my own "field of struggle".'

'Recorded.'

'But that shouldn't hinder you.'

'Should it not?'

'Carry on.'

How can I carry on when there is 'no language left'?¹²⁸⁴ The language I speak 'within myself' is not the language I share with you. The language I share is not the one in writing. And yet, what is the language in writing? I haven't even started. Probably, a language formed 'by the effect of a simple need of writing'?¹²⁸⁵ Probably, a language formed by a demand of writing: 'imperative, automatic, unaffectionate'.¹²⁸⁶ Barthes reminded me that 'the pleasure of the text is that moment when my body pursues its own ideas'.¹²⁸⁷ But, my body doesn't do that. It doesn't pursue its own ideas and the text doesn't choose me.¹²⁸⁸ It is still that of the 'other'.

Collaboratively and collectively, dialogically and relationally¹²⁸⁹ challenging conventional systems of meaning-making through shared experiences. 'What about challenging communities through public engagement, or showing responsibility to local contexts and cultures?' 'No, I am not speaking about collegiality, here,' I said facing empty faces. I moved in front of the mass. A new cohort of B students. 'How do you feel about triggering organizational and cultural sensitivities?' No reply. 'What about being responsive to local contexts and cultures?' Zero response. 'Or transforming relationships while following more political, ethical and social streams?' I sounded like Bourriaud, but with less success. 'How about making a real impact on local communities through enterprise-friendly clusters?'

They didn't feel like 'giving it all up' for the benefit of all and – neither did I.

'And then there is this notion of presence, the capacity to be available; being present, being "here-and-now"¹²⁹⁰ – this being "in sync with time, topic, intention and audience",¹²⁹¹ where arts-

¹²⁸⁴ Barthes 1977/2002/89.

¹²⁸⁵ Barthes 1975/1973/5.

¹²⁸⁶ Barthes 1975/1973/5.

¹²⁸⁷ Barthes 1975/1973/17.

¹²⁸⁸ Barthes 1975/1973/17.

¹²⁸⁹ Kester 2004; Kester 2005; Kester 2011.

¹²⁹⁰ Fry and Kriger 2009; Taylor and Ladkin 2009; Goodwin and Mucha 2010; Groys 2010.

¹²⁹¹ Goodwin and Mucha 2010/10.

based methods might “help to shift the inner place from which we operate immediately and in real-time”.¹²⁹²

‘Proust.’

‘It’s about movement and space – and how the body moves and interacts within that space. Basically, arts-based methods are used as a tool to alter our senses for more timely responses to improve our “ability to distinguish”.’¹²⁹³

‘Between what?’

“Acting with intention in context, or responding reactively.”¹²⁹⁴

‘That’s the difference between us.’

‘Certainly.’

‘But what does it actually mean, “being present”? Why should one test out “Method” or “Psycho-T”, “engage” with Stanislavsky, Strassberg or Meisner¹²⁹⁵ to learn that acting is not pretending, not faking, that acting is real, is being, being your own “authentic” self,¹²⁹⁶ working from inside out – this “socio-cultural-psychological” approach Smith and Gillett talked about?’¹²⁹⁷

‘Perhaps, to become more in touch with oneself.’

Maxim leant forward. ‘How do you capture and express “the presence of the present”?’¹²⁹⁸

‘Well ...’

‘What is this “present” ... this “here-and-now” which “ignores the flow of everyday life – the flow that always overflows the present without privileging it in any way”?’¹²⁹⁹ What is this “present” that “hinders us” ... “prevents” and “obstructs us, makes our hopes and plans become not opportune, not up-to-date, or simply impossible to realize”?¹³⁰⁰ Shouldn’t the present “be overcome in the name of the future”,¹³⁰¹ or is “the interest in the present ... simply a philosophical” one?’¹³⁰²

‘You tell me.’

‘I can’t ... I am only interested in “how” this “present manifests itself in our everyday experience – before it begins to be a matter of metaphysical speculation or philosophical critique”.’¹³⁰³

‘An utopia ...’

¹²⁹² Goodwin and Mucha 2010/8.

¹²⁹³ Goodwin and Mucha 2010/10.

¹²⁹⁴ Goodwin and Mucha 2010/9.

¹²⁹⁵ Sanford Meisner ‘pioneered what is now known as the Meisner technique. A form of method acting [which emphasizes] a motivation for every moment, whether that moment is silence, dialogue, or action’, http://iml.jou.ufl.edu/projects/s12/gair_j/techniques.html, retrieved 26/04/2015.

¹²⁹⁶ Ladkin and Tayler 2010.

¹²⁹⁷ G. D. Smith and A. Gillett, Kit Drummers and the Snowball Self: a socio-cultural-psychological perspective on the symbiosis of identity and learning, conference proceedings, Creativity and Critique, 6th Art and Management Conference, University of York, 4–7 September 2012.

¹²⁹⁸ Groys 2010/23.

¹²⁹⁹ Groys 2010/23.

¹³⁰⁰ Groys 2010/24.

¹³⁰¹ Groys 2010/25.

¹³⁰² Groys 2010/24.

¹³⁰³ Groys 2010/24.

‘But “today no one believes in utopias” anymore.’¹³⁰⁴

The present.

Understood as ‘a moment in time when we decide to lower our expectations of the future or to abandon some of the traditions of the past in order to pass through this rather narrow gate of the here-and-now’.¹³⁰⁵ This narrow path of thought, speech, text and doubt. But isn’t it exactly this doubt which binds us in this present moment ... isn’t it ‘doubt, hesitation, uncertainty, indecision’ that unites us.¹³⁰⁶

It united us then.

Our indifference, our disinterest. Detached from the ‘real’ world, we were still attached to ‘the’ present we created. The path we chose separated ‘us’ from ‘others’ – other disciplines, faculties and professions.¹³⁰⁷ We were holding onto the ‘silo-syndrome’¹³⁰⁸ – this ‘one-way’ perspective, and yet, contributing and distributing expert knowledge, this specialized, ‘authoritative knowledge’, we thought, which was highly valuable and highly rated in ‘A-list business research journals’ – these discipline-based publications.¹³⁰⁹

But there were also ‘others’. Those who didn’t contribute, didn’t distribute; those who were left out, left behind, or left to their own devices ‘lacking ... conventional academic credentials’¹³¹⁰ as hired in to complement or supplement, an appendage, add-on, as ‘they’ belonged to a different ‘tribe’, a different ‘league’, a different ‘caste’ yet, fighting for an integrated, cohesive ‘vision’ – a multifaceted, but forged picture of united academics.¹³¹¹

‘For me the whole “disruptive-integrative-experiential-arts-in-business movement” shouts out for capitalizing on a “different” form of complexity while “triggering motivation”, “inspiring vision”, “collective intelligence”, “authentic behaviours”, “abductive logic”, “divergent thinking”¹³¹² ... but does it leave us with “anything” that sticks?’¹³¹³

‘Nope.’

‘It’s not like telling a good story, is it?’ Maxim lit a jj and inhaled.

‘No.’

‘Not even “a” story.’

¹³⁰⁴ Groys 2010/24.

¹³⁰⁵ Groys 2010/24.

¹³⁰⁶ Groys 2010/25.

¹³⁰⁷ Iñiguez de Onzoño 2011/171.

¹³⁰⁸ Iñiguez de Onzoño 2011/176/177.

¹³⁰⁹ Bennis and O’Toole 2005/3; Khurana 2011/1; Davis 2013/31.

¹³¹⁰ Iñiguez de Onzoño 2011/175.

¹³¹¹ Iñiguez de Onzoño 2011/176; Collini 2012/180.

¹³¹² Martin 2007; Martin 2009; Moon 2010; Morgan 2010.

¹³¹³ According to Heath and Heath (2007/16–18), SUCCEsS principles relate to ‘something that sticks’, principles which refer to ‘simplicity’, ‘unexpectedness’, ‘concreteness’, ‘credibility’, ‘emotions’ and ‘stories’.

What is a good story?

Whatsoever one 'writes, there are two texts. Text I is reactive,' protective, moved by fears, 'unspoken rejoinders', defences due to what one likes to maintain.¹³¹⁴ Whatever you say forces me to think as much about myself as the 'character' I want to portray, which at the same time, retrains, inhibits, prevents me from writing. And then there is text II.

Text II is actively engaged, playfully 'moved by pleasure'.¹³¹⁵ These rare moments. Enjoyment pure. That's what the power of language can do at times. And then I feel I could run away with it. With words. Like you do, Maxim. An escape. And I say to myself: keep going, keep going. Go, wherever it leads you. It feels like 'I can do everything' – I can do absolutely everything with language, with speech: 'even and especially *say nothing*'.¹³¹⁶

And that's what I did.

Each time I tried to prove a point, I didn't communicate. I wasn't part of it either.

I wasn't part of the group which shared specific attributes. I didn't reflect the culture of 'democratic capitalism', neither did I share a commitment to compete. I was less forceful, less insistent, less self-assured. I was less acknowledged or recognized in top-rated academic journals, those most prestigious, most respected in their field and yet, what field? – as interdisciplinary accounts¹³¹⁷ were rarely accepted.¹³¹⁸

I didn't adapt to specified university etiquettes, these 'new' emerging 'university-based B-school' protocols, as I didn't represent the functional, pragmatic role. A role which became more and more part of 'our' business school customs as we were moving towards university status 'reinforcing the caste's sense of itself and the legitimacy of its predatory instinct ... in the name of "good" management'.¹³¹⁹

Management or 'Managerialism'?¹³²⁰ They decided while expanding and re-evaluating both – markets and opportunities.

¹³¹⁴ Barthes 1975/1977/43.

¹³¹⁵ Barthes 1975/1977/43.

¹³¹⁶ Barthes 1977/2002/44.

¹³¹⁷ B. Wildt, Arts-Based Learning in Management and Business Studies, in D. Cmeciu and Ș. Avădanei, *Cultural Perspectives, Journal for Literary and British Cultural Studies in Romania* (Bacău: Alma Mater Publishing House, 2008).

¹³¹⁸ Davis 2013/32.

¹³¹⁹ Locke and Spender 2011/2.

¹³²⁰ 'What occurs when a special group, called management, ensconces itself systemically in an organization and deprives owners and employees of their decision-making power (including the distribution of emoluments) – and justifies that takeover on the grounds of the managing group's education and exclusive possession of the codified bodies of knowledge and know-how necessary to the efficient running of the organization' (Locke cited in Locke and Spender 2012/xi).

'For me, artistic or arts-based methods or interventions can't just be about presence, creative bonds, or envisioning innovative products and services which are capable of impacting on people's emotions by leveraging on "aesthetic properties" ...'

'Probably not.'

'And aren't we anyway interested in all sorts of works of "art", or what "we" generally believe to be "art", as we are buying "Vipp" products not only because they are so functional, but also so "aesthetically" pleasant,¹³²¹ which only shows that people are placing value on "appearance" as they are attached to the general notion of "beauty".'

'So?'

'So, "if we want our culture to recognize art as valuable", then it needs more than just developing "an economy in which the intrinsic virtues of a work of art can have extrinsic ... commercial value" ...'¹³²²

Learning that we were 'not isolated economic actors, but members of a community that shared some general moral, cultural, and scientific principles, which could be communicated in an in-group setting.'¹³²³

But we couldn't.

As 'our' narrow, functional and specialized attention on business didn't let us. There was no room for a broader, integrative understanding of business education, leave alone shared learning or meaning-making. Publishing in 'respected academic journals', sitting on 'corporate boards', or acting as 'well-paid consultants'¹³²⁴ meant not only pursuing narrow, discipline-based research agendas but also educating 'ourselves' to become 'institutional entrepreneurs', to improve besides 'our' own research activities, 'our' business practice through the creation of a network of alliances. And now, with the 'university-based business school'¹³²⁵ status ahead of us, a more representable body of knowledge was expected. A greater capacity not only for self-governance and other forms of social capital, but also with the capacity to adopt other values of business, like questioning the purpose of business in society generating incrementally more 'useful' and more relevant management knowledge.¹³²⁶

¹³²¹ Austin and Dervin 2009. As 'BMW's Chris Bangle says, "We don't t make automobiles." BMW makes "moving works of art that express the driver's love of quality"' (Bangle cited in Pink 2005/79).

¹³²² Austin and Dervin 2006/26.

¹³²³ Locke and Spender 2012/177.

¹³²⁴ Khurana 2011/1.

¹³²⁵ Khurana 2011.

¹³²⁶ Bennis and O'Toole 2005; Khurana 2011; Davies 2012.

'In claiming that arts-based methods could be "facilitating perceptual refinement" you might be right. But, analytical approaches can also do that. They also increase sensitivity.¹³²⁷ And how do we know that we are speaking about "art" here? Is it "art"? Did you do "art"? Did you do "art" in a "B-school setting"? "What" exactly did you do? It seems to me that if arts-based initiatives rely on "sensationalism and glittery rhetoric" or "anecdotal evidence" making "overly inflated claims",¹³²⁸ then ...'

'Spot on.' I leapt up and packed my stuff. I needed a break. A change of scenery. 'Let's make a move.'

'Where to?'

'Brick Lane.'

It didn't work.

I remember Nietzsche saying that 'to give "style" to one's character' means examining one's own nature.¹³²⁹ To scrutinize one's strengths and weaknesses and then shape them 'into an ingenious plan, until everything appears artistic and rational ... [where] even the weaknesses enchant the eye'.¹³³⁰

I stopped scrutinizing myself. I stopped forming or shaping myself as I morphed more and more into this 'scholar-academic' who was finally ripe to become 'institutionalized'. I learnt to play safe, even safer in the middle of these brand-building exercises which were 'clearly moving centre stage'¹³³¹ – in search of a more effective business model. And anyway – why would someone enrolled at a B-school – now university outlet – study 'art'? What is the 'contemporary relevance' here?¹³³²

There wasn't any.

Once a small B-school offered distinctiveness.¹³³³ An independent, autonomous entity. Open to hire people from other disciplines ... the humanities ... the arts.¹³³⁴ I was lucky. I got in. Designed and taught my own modules.¹³³⁵ Staged and exhibited what we have created.¹³³⁶ Based on

¹³²⁷ Springborg 2012/131/123.

¹³²⁸ Barry and Meisiek 2010/1523; Meisiek and Barry 2014b/83.

¹³²⁹ Nietzsche 2009/108.

¹³³⁰ Nietzsche 2009/108.

¹³³¹ Starkey and Tiratsoo 2007/64.

¹³³² Beneke 2013/123. Following LeClair (2013/254), 'the relevance and value of the fusion model depends on an institution's mission, vision, and strategy – why it exists, what it wants to achieve, and how it intends to get there'.

¹³³³ LeClair 2013/254.

¹³³⁴ LeClair 2013/258.

¹³³⁵ 'The Artistry of Leadership' – MA core, 'Aesthetic Enterprise' – MA elective, Entrepreneurship, 'Experiential Arts-based Leadership in Action', 'Creative Management' – BA elective, 'Leadership and Management' – BA core, 'Visual Arts and Society' – BA elective, 'Dramatic Arts and Psychology'.

¹³³⁶ The selection of art and film exhibitions, fashion shows and plays are part of the above modules: *B.A.R.E, Business and Art – a Rare Exhibition*, 3 Bedford Gallery, *Art of Life Exhibition*, Air Gallery; *A Child*

choices and collaborations. Partnerships across disciplines. Opportunities that complemented our programmes. It worked before the reimpact kicked in and the focus changed. Operations became reintegrated, staff re-empowered, missions recreated, strategies redefined and processes re-evaluated.¹³³⁷ Enhanced opportunities for some, control for others. Control – over assets, strategies, policies, programmes and investments. We became more ‘business’ and less ‘school’.¹³³⁸ And with the new B-school-university model in mind, we lost not only our freedom but also our guiding ‘centre of gravity’.¹³³⁹

The ‘core’ collapsed, as did our sovereignty.

‘Barriers’ increased.

Not only within but also across departments, functions and units due to increasing rules and regulation.¹³⁴⁰

We lost our autonomy and our ‘voice’.

‘Does it work as method, instrument or process? Does it rely on partnerships or cross-departmental alliances? Is arts-based learning an optional or compulsory part of a programme, or a by-product of a management or business course, say an addition to a more “traditional” curriculum¹³⁴¹ ... as “the intelligence of [B-school] graduates [seemed to be] carefully steered into well-demarcated areas of immediate market application”.¹³⁴²

I was miles away, absorbing the ‘street life’ of Bethnal Green I had left behind. Maxim was right. I couldn’t care less. We passed Joe’s. Not a glance. That’s me – willingly detached.

‘And not just in B-school programmes,’ Maxim continued. “The Hornsey affair”¹³⁴³ is over and Beuys’ days in “Düsseldorf” were anyway counted.¹³⁴⁴ So, what I’m trying to say is that art

at War, Kenny Schechner Rove Gallery, Fashion Shows: *Patchwork Initiative*, Village Underground; *Spring Fever*, Il Bottaccio; *Films: A Child at War*, Rich Mix Cinemas; *Pas de deux*, Curzon Soho Cinema; *Synergy*, Curzon Mayfair; *Exodus*, Curzon Soho, *Follow up*, Curzon Mayfair and UGC Haymarket; *Plays: Pas de deux*, Clink Prison Museum; *Beyond the Mirror*, *Exodus in Red*, Sadler’s Wells – Lilian Baylis, Soho Theatre.

¹³³⁷ Tersine et al. 1997

¹³³⁸ Starkey and Tiratsoo 2007/50.

¹³³⁹ LeClair 2013/258.

¹³⁴⁰ LeClair 2013/258.

¹³⁴¹ Biggs and Karlsson 2010/417.

¹³⁴² Lemke 2010/4.

¹³⁴³ ‘On May 28, 1968, students occupied Hornsey College of Art in the inner-suburban area of North London. The occupation originated in a dispute over control of the Student Union funds. However, “a planned programme of films and speakers expanded into a critique of all aspects of art education, the social role of art and the politics of design. It led to six weeks of intense debate, the production of more than seventy documents, a short-lived Movement for Rethinking Art and Design Education (MORADE), a three-day conference at the Roundhouse in Camden Town, an exhibition at the Institute of Contemporary Arts, prolonged confrontation with the local authority, and extensive representations to the Parliamentary Select Committee on Student Relations’ (Holert 2009/3; Tickner cited in Holert 2009/3).

¹³⁴⁴ ‘Beuys’ persona has arguably come to be perceived as one of the most iconic embodiments of the artist as teacher in postwar art. As a professor at the Dusseldorf Academy in the 1960s, in his political activism of the 1970s and in his performances and lectures Beuys incorporated the role of the teacher to great public effect and in various guises, ranging from progressive art instructor to political agitator to self-

institutions operate pretty much within a business framework away from freedom, from the all-encompassing creative programmes with no “admission restriction”¹³⁴⁵ which, for my taste, were anyhow a far too optimistic form of social exchange. And yet, the “desire to control educational outputs [led however to pretty] simplistic pedagogical aims supervised by endless regulations”¹³⁴⁶ where policy and practice, organizational frameworks, structures, “accountability, standards, standardization” are tags for an increasingly “evidence-based, positivistic” and authority-driven formulae ...¹³⁴⁷

‘Well ...’

‘How did you “justify the time spent ... the skills and attributes needed to include the arts more frequently”¹³⁴⁸ and – at the same time – question “how [is] the artistic way of knowing honored in [business] education”?’¹³⁴⁹

‘I didn’t.’¹³⁵⁰

‘You didn’t question “how much [a person should] have studied or practised an art before utilizing it in an educational discourse”?’¹³⁵¹

‘Nope.’

‘Then, “what is the difference between accomplished art and art used for [educational] purposes ... in an era that cries out for interdisciplinarity [and] is it [actually] necessary to have studied or performed the art [at all] in order to attempt to do it, display or perform it, use it?”’¹³⁵²

‘Ask Piirto.’

Maxim stopped. ‘Perhaps it’s all about “working across cultures”, or just speaking across “cultures”, or “communicating with different codes”, or uncommon or unfamiliar languages, jargons and “modes of communication” ...’¹³⁵³

‘Perhaps.’

‘And who would step outside their “comfort zone”, anyway? Who would step “into the unknown”¹³⁵⁴ as education basically wants to know, has to know,¹³⁵⁵ as it is not geared to generate resistance, or to embrace problems, but to find solutions. And so, my question remains: why should I co-operate with agents of a “field” who don’t appreciate the “not knowing”, the “yet-to-come-into-the-known” as I, honestly, can’t care less about “clear deliverables”, measureable outcomes and ... “impact”.’¹³⁵⁶

styled spiritual educator and messianic healer’, http://www.frieze.com/issue/article/class_action/, retrieved 26.04.2015.

¹³⁴⁵ Bishop 2012/243.

¹³⁴⁶ Lemke 2010/4.

¹³⁴⁷ Kim 2009/2.

¹³⁴⁸ Oreck 2006/3.

¹³⁴⁹ Piirto cited in Prendergast 2009/xxvi.

¹³⁵⁰ ‘Young scholars entering the field sometimes find it difficult to defend their choice of phenomenon in their business school’ (Meisiek and Barry 2014b/83/84).

¹³⁵¹ Piirto cited in Prendergast 2009/xxvi.

¹³⁵² Piirto cited in Prendergast 2009/xxvi.

¹³⁵³ Berthoin Antal 2012/61; Berthoin Antal and Strauß 2014/123.

¹³⁵⁴ Berthoin Antal 2012/62; Berthoin Antal and Strauß 2013/26.

¹³⁵⁵ Following Atkinson (2013/211), ‘knowledge is “not all” – there are worlds beyond existing knowledge’.

¹³⁵⁶ Berthoin Antal 2012/64.

'Fine.'

'Would a different educational setting, different working or learning style entice me? No. Would an engagement with people with different values, mindsets and insights tempt me? No, as I would feel pretty "undervalued" in "performance-driven organisational cultures" pretending to serve democratic and "emancipatory goals" to fit a "Eurocentric" view of education.'¹³⁵⁷

'So?'

'So shouldn't there be distinctions? Shouldn't art institutions continue as "creative hotspots"?¹³⁵⁸ But "creative hotspots do not fit easily into predetermined moulds", or do they?'¹³⁵⁹

'Look ahead.'

Boxpark. Shipping containers rearranged, low cost, low risk, 'box shops' packed with boutiques, galleries, cafés, adding just another colour mix to local life. Formation and transformation,¹³⁶⁰ the hope for new spaces¹³⁶¹ – a quest for something open-ended ... perhaps.¹³⁶²

'If we see ourselves "in the midst of things, as beginner or learner or explorer ... [and] envisage new things emerging, more and more begins to seem possible".'¹³⁶³

'That's—'

'Greene.'

'That's the Bildungsroman with all its possibilities.'¹³⁶⁴

'Back on track.'

'Eventually.'

'Then tell me, what "is" this critically discussed literary genre you feel so attracted to?'¹³⁶⁵

'Aren't you the expert?'

'Isn't it part of your inheritance?'

'What is ... the story of an individual in search of a "meaningful" existence in society?'

'To start with.'

'Perhaps, the story of maturation where the individual faces repeated clashes between personal needs and the views imposed by social order.'¹³⁶⁶

¹³⁵⁷ Springborg 2012/122.

¹³⁵⁸ Ritterman 2009/38.

¹³⁵⁹ Ritterman 2009/38.

¹³⁶⁰ Gutjahr 2007.

¹³⁶¹ Cole and Knowles 2008; Douglas et al. 2000.

¹³⁶² Barone 2008.

¹³⁶³ Greene 1995/22. 'We are what we learn. It often takes a long and painful time. Unfortunately, there was no doubt, either, that a lot of time, a lot of pain, went into learning very little' (Lessing cited in Swales 1978/166).

¹³⁶⁴ 'The "Bildungsroman" emerged in the eighteenth-century Germany with the humanistic concept of Bildung and the theory of the novel' (Beddow 1982/1) where the 'Bildungstheorie' opened the field of 'Bildungsdiskurs' (Anderson 2008/5). The Bildungsroman intended to bring the 'Bildung's Bild' into being through the discursive practice of Bildung.

¹³⁶⁵ Lukács 1971a; Beddow 1982; Kontje 1993; Minden 1997.

'Sounds familiar.'

'And by the end of the day a kind of manifestation of values kicks in and the individual adapts "happily" to society.'

'À la Dilthey.'

'There must be "hope".'¹³⁶⁷

'That's Adler.'

'Žižek.'

We reached Brick Lane bustling as ever. An eclectic blend of live music and warehouse art; vintage fashion and kitsch collectibles. The guy behind the piano still played the same old tunes. Fancy a bagel?

'Let's start with "Agathon".'

'Agathon?'

'The *Geschichte des Agathon*,¹³⁶⁸ a novel in the guise of a Greek romance.'

'Too autobiographical for my liking,' Maxim said and swapped sides.

'Never mind.'

'I do.'

'Wasn't *Agathon* the first in the long line of German Bildungsromane?'¹³⁶⁹

'Followed by Goethe's *Wilhelm Meisters Lehrjahre*¹³⁷⁰ and "romantic nationalism".'¹³⁷¹

'That's homecoming.'

'Carry on.'

'The term *Bildungsroman* was originally invented by the romantic critic Karl Morgenstern in the 1820s,¹³⁷² but it was Dilthey who used it for novels "welche die Schule des Wilhelm Meister ausmachen".'¹³⁷³

¹³⁶⁶ Features which define the Bildungsroman principles of the 'Goethean tradition' (Pascal 1956; Köhn 1968; Swales 1978; Beddow 1982; Selbmann 1984; Moretti 1987/2000; Minden 1997; Jacobs and Krause 1998; Vosskamp 2004; Jacobs 2005; Castle 2006; Gutjahr 2007; Esty 2012).

¹³⁶⁷ Adler 2006; or 'idealism' [Idealisierung] according to Jacobs and Krause 1989/25. Following Badiou (1977/2003/95), who refers to Saint Paul, 'hope is not hope in an objective victory. On the contrary, it is subjective victory that produces hope'. Yet, 'moments of hope are always moments of *universality*' (Žižek 2013/96). According to Žižek (2013/91), 'hope simply means *an open moment* when we don't know who is in power'.

¹³⁶⁸ Wieland's *Geschichte des Agathon* 1766/1767.

¹³⁶⁹ Bakhtin 1981/2008/10; 2000a/81.

¹³⁷⁰ von Goethe 1795/1796. von Goethe's 'Wilhelm Meisters Lehrjahre' was seen as the 'prototype', 'archetype' of not only the German, but also the European Bildungsromane (Pascal 1956; Köhn 1968; Swales 1978; Beddow 1982; Hirsch 1983; Labovitz 1983; Selbmann 1984; Moretti 1987/2000; Minden 1997; Jacobs and Krause 1998; Castle 2006; Gutjahr 2007; Telnes Iversen 2009; Summerfield and Downward 2010).

¹³⁷¹ The Bildungsroman spoke for the 'philosophical milieu of late eighteenth-century Germany' (Esty 2012/5).

¹³⁷² Selbmann 1984; Swales 1978; Jacobs and Krause 1989.

¹³⁷³ Romane 'welche die Schule des Wilhelm Meister ausmachen' – 'Novels which relate to the school of Wilhelm Meister' (Dilthey cited in Jacobs and Krause 1989/25; my translation). *Wilhelm Meisters Lehrjahre* was perceived as the 'exemplary embodiment of a process of *Bildung*' (Minden 1997/19) and Bildung was associated with von Goethe's interpretation of the Bildungsroman, with the 'aesthetic humanism' of Weimar

“*Bildungsroman*, sagten wir, wird er heissen dürfen, 1. und vorzüglich, wegen des Stoffs, weil er des Helden Bildung in ihrem Anfang und Fortgang bis zu einer gewissen Stufe der Vollendung darstellt; 2. aber auch, weil er gerade durch diese Darstellung des Lesers Bildung in weiterem Umfange als jede andere Art des Romans, fördert.”¹³⁷⁴

‘Learnt by heart.’

‘Are you testing me again?’

‘You won’t let me.’

‘Morgenstern!’

‘Morgenstern thought that the *Bildungsroman* offered more Bildung than any other kind of novel.’

‘And the *Erziehungsroman*?’

‘Too narrow.’

‘The *Entwicklungsroman*?’

‘Less intellectual, less restrictive ...’¹³⁷⁵

‘Basically, it can be any novel.’

‘I wouldn’t go so far.’¹³⁷⁶

‘Wasn’t it Dilthey who publicized the *Bildungsroman* more widely?’

‘Yes. He also believed in a “regulated” development where the individual overcomes different “life” stages¹³⁷⁷ infused with dissonance and conflict, until he finally reaches maturity and ... harmony.’¹³⁷⁸

‘As in ...?’

‘As in successful development and resocialization.’¹³⁷⁹

classicism and Schillerian education (Minden 1997/20; Esty 2012/43); in the context of Herder’s national culture and Humboldt’s understanding of individualism and humanity. A ‘discourse of national development’ which was ‘integral to modern historical consciousness itself’ (Esty 2012/43). The *Bildungsroman* and the formalization of Bildung in the Goethean tradition worked as literary devices of an ‘aesthetic’ education and ‘self-cultivation’.

¹³⁷⁴ Kontje 1993/16. Morgenstern’s lecture at the University of Dorpat in 1819/1820 – ‘Über das Wesen des *Bildungsromans*’ – ‘About the nature of the *Bildungsroman*’; mentioned in Selbmann 1984/13 and Mayer 1992/17. Following Morgenstern, the *Bildungsroman* is called ‘*Bildungsroman*, first and primarily, on account of its content’ (Kontje 1993/16). It’s a Roman about Bildung. A novel about education. It provides Bildung in the form of an educational development journey: from ‘its beginning and progress to a certain stage of completion’ (16). Through its literary presentational form, the *Bildungsgeschichte*, it provides Bildung not only for the protagonist, but also for the reader (Summerfield and Downward 2010; Boes 2009; Minden 1997; Kontje 1993, 1992; Mayer 1992; Selbmann 1984).

¹³⁷⁵ The ‘*Entwicklungsroman*’ and the ‘*Erziehungsroman*’ claim pedagogical values. Whereas the ‘*Erziehungsroman*’ is ‘explicitly (and narrowly) pedagogic’ and emphasizes ‘a certain set of values to be acquired, of lessons to be learned’ (Swales 1978/14), the ‘*Bildungsroman*’ more diffused, portrays a general process of individual growth relating Bildung to ‘the generality of a culture, the clustering of values’ (Swales 1978/14). Individual values are examined in comparison to social norms (Gutjahr 2007/13/14) - features which are also part of the ‘*Entwicklungsroman*’ picturing the development process of the individual while avoiding historical or cultural settings (Mayer 1992). The ‘*Entwicklungsroman*’ is less emotive, less intellectual, less restrictive, less educative than the ‘*Bildungsroman*’ with its cultural and philosophical resonance.

¹³⁷⁶ According to Jacobs and Krause (1989/29), an ‘*Entwicklungsroman*’ can be any novel with one main character experiencing a changing self and set within the narration of a private experience emphasizing less on the historical/cultural context.

¹³⁷⁷ Or ‘Stufen, Gestalten, Lebensepochen’ according to Jacobs and Krause (1989/25).

¹³⁷⁸ Jacobs and Krause 1989/29; Kontje 1993/28; Summerfield and Downward 2010/1.

'That's—'

'Impossible,' Maxim cut in. 'And yet, possible for Dilthey,¹³⁸⁰ who thought of "something" more cumulative, gradual and total.'¹³⁸¹

'The ultimate aim.'¹³⁸²

'Although "the very structure of the novels makes it impossible for the author to portray completely successful development".'¹³⁸³

'So we can't speak of "an uninterrupted path of spiritual unfolding"?'¹³⁸⁴

'I can't.'

'Rather an impossibility of "completeness or closure".'¹³⁸⁵

'Or a continual "becoming",¹³⁸⁶ as Bildung is not just "about itself" or "about life", but also "beyond life", "beyond reality", where character and writer engage in new stages of "transformation" which inevitably leads to—'¹³⁸⁷

'Tension.'

'Good guess.'

'Well trained.'

'Tension between transcendental values and the social reality, tension between the "irrationalism and authoritarianism", tension between "secular submission and spiritual independence",¹³⁸⁸ tension between the state and "individual rights",¹³⁸⁹ tension between the potential of the individual and the "demanding" reality,¹³⁹⁰ tension between "utopian projections" and "realistic surroundings"¹³⁹¹ ... What else?'

'That's ample.'

'Tension between "utopian sentiments" and the "social context of [a] concrete experience".'¹³⁹²

RT East on the right signposting its post-punk genre. In-store gigs on high-spec stages. An elegant mix of old and new.

¹³⁷⁹ Kontje 1993/29; Anderson 2008.

¹³⁸⁰ According to Swales (1978/3), a rather limited genre definition.

¹³⁸¹ Abel et al. 1983/5.

¹³⁸² Gutjahr 2007; or 'ultimate triumph' in Kontje's (1993/29) terms.

¹³⁸³ Swales cited in Kontje 1993/74.

¹³⁸⁴ Gerhard cited in Kontje 1993/38.

¹³⁸⁵ Sameshima 2007a/286.

¹³⁸⁶ Bakhtin cited in Kontje 1993/40.

¹³⁸⁷ Anderson 2010/7/8.

¹³⁸⁸ Pascal 1956/297.

¹³⁸⁹ Krieger cited in Swales 1978/155.

¹³⁹⁰ Kontje 1993/79.

¹³⁹¹ Kontje 1993/79.

¹³⁹² Kontje 1993/79. Kontje 1993/79/80. Moving in-between 'utopian' hope and 'ironic' realism (80) it became more and more difficult to access these novels as writers created the rigid division between 'high' and 'low' culture. The Bildungsroman, a 'rewarding, but unpleasant cultural chore' (87) became an intellectual challenge, a 'cultural task' (Pascal cited in Kontje 1992/143), 'read, if at all, only by a thinly populated intellectual elite' (Sammons cited in Kontje 1992/143). As Mahoney (1988/54) says, 'Zur Aufgabe wurde die Romanlektüre, nicht unbedingt zum Vergnügen'. See also Mahoney cited in Kontje 1992/143; Mahoney cited in Kontje 1993/87.

'But there is more.'

'Naturally.'

'*Bildung* was not only portrayed in the context of "an" experience, but more in the "narrator's discursive self-understanding"¹³⁹³ and "the political, social and intellectual climate" he lived in.'¹³⁹⁴

'Subjectively and symbolically.'¹³⁹⁵

'A symbolized experience,'¹³⁹⁶ Maxim said, 'an experience of "symbolic value" where politically its "meaning" constantly changed.'¹³⁹⁷

'Das Wort "Bildung" kann vieles meinen.'¹³⁹⁸

'It surely can.'

'Bildung relates to Bild, Abbild, Ebenbild, Image, Imagio, Imago-dei-Lehre, Nachbildung, Imitation, Gestalt, Form or forma, Gestaltung or kulturelle Objektivationen, Institution, embodied image or Einbildungskraft.'¹³⁹⁹

'Which Levine defined as "truth" in the context of what we see, which is not the "literal truth" of representation, but making present, this "the coming into being".'¹⁴⁰⁰

'That's what Herder said.'

'What exactly?'

'That our whole life is more or less poetry, as we don't "see" but create Bilder.'¹⁴⁰¹

'As portrayed in Goethe's *Wilhelm Meisters Lehrjahre*,¹⁴⁰² Tieck's *Franz Sternbalds Wanderungen*,¹⁴⁰³ Mörike's *Maler Nolten*,¹⁴⁰⁴ Keller's *Der grüne Heinrich*,¹⁴⁰⁵ or later Bernhard's *Auslöschung: Ein Zerfall*¹⁴⁰⁶ ... all novels that create Bilder in sprachlicher Form, "Bildungserzählungen" that combine Bildungstheorie and educational theory.'¹⁴⁰⁷

¹³⁹³ Swales 1978/4.

¹³⁹⁴ Bruford 1975/ix.

¹³⁹⁵ Between 1790 and 1860 the Bildungsroman portrayed a "symbolic form" of modernity' (Moretti 1987/2000/5).

¹³⁹⁶ And so the protagonist, became type and the experience became symbol and the writer created an "ideal" which allowed for symbolic interpretation. From Gestalt to Gestaltung (Moretti 1987/2000; Summerfield and Downward 2010).

¹³⁹⁷ von Goethe and Schiller saw 'Bildung' as 'aesthetic education' whereas Herder and Humboldt saw it in a more 'socially pragmatic' sphere (Esty 2012/43).

¹³⁹⁸ 'Das Wort, Bildung ... kann vieles meinen' (Jacobs und Krause 1989/19). 'The word Bildung can have many meanings' (my translation).

¹³⁹⁹ Selbmann, 1984; Gutjahr 2007; Summerfield and Downward 2010.

¹⁴⁰⁰ Levine 2005/35.

¹⁴⁰¹ 'Unser ganzes Leben ist also gewissermassen eine Poetik: wir sehen nicht, sondern wir erschaffen uns Bilder' (Herder cited in Vosskamp 2004/7). 'Our whole life is virtually poetry: we don't see but create pictures' (my translation).

¹⁴⁰² *Wilhelm Meisters Lehrjahre* 1795.

¹⁴⁰³ *Franz Sternbalds Wanderungen* 1798.

¹⁴⁰⁴ *Maler Nolten* 1832.

¹⁴⁰⁵ *Der grüne Heinrich* 1854/55.

¹⁴⁰⁶ *Auslöschung, Ein Zerfall* 1986.

¹⁴⁰⁷ Vosskamp 2004/32. Novels which provide narrative Bild-combinations, or narrative discursive Bild-critiques (32) where the different meanings of the world Bildung had a conflicting impact on the genre definition (Jacobs and Krause 1989). As Köhn says: 'Eher hinderlich als förderlich am Begriff Bildungsroman ... ist sein *first word* "Bildung", das sich weder zum geschmeidigen *terminus technicus* umprägen lässt, noch – legt man auf den Wortinhalt Wert – die geistesgeschichtlichen Veränderungen zweier Jahrhunderte semantisch widerzuspiegeln vermag' (Köhn cited in Jacobs and Krause 1989/19).

Das "Humanitätsideal"¹⁴⁰⁸ of late eighteenth-century Germany¹⁴⁰⁹ took me back.

To tensions between individualistic economic principles and a moral, religious consciousness, but also to a complex bond between the "private and the public".¹⁴¹⁰ Der Bildungsroman. A 'literary device which "defined" culture as an ideal process' for 'the "aesthetic education" of the subject'¹⁴¹¹ who negotiated between the personal and the public.¹⁴¹² That's why I felt attracted. As Mann did. Attracted to inwardness, autobiographical-confessional accounts, reflection and reflexion, form and formulation, this careful tending, simply, the whole shaping, deepening and perfecting of one's own personality.¹⁴¹³ The German spirit as artistic manifestation, ideas and ideals in artful presentations. A 'harmonious' self-development of German youth, artistically articulated, yet a deliberate construction for nationalist and nation-building purposes – perhaps¹⁴¹⁴ – before it transformed.

Bildung changed.¹⁴¹⁵

'More hindrance than help to the term Bildungsroman ... is its *first word* "education", which can't be translated into a smooth *terminus technicus*, nor – if one would place value on word content – can it semantically reflect the intellectual history changes of two centuries' (my translation).

Following Mayer (1992), the 'Bildungsroman' as terminology was mainly related to German literature.

¹⁴⁰⁸ Iversen 2009/26; Swales 1978/140.

¹⁴⁰⁹ In the seventeenth century literature in the form of religious work was written by and for aristocrats and scholars. The pietism movement of the first half of the eighteenth century led into diary and letter writings, as well as biographical accounts. Germany existed as a myriad of absolutist states with different dialects of the same language, yet without a long tradition of political reform or political revolutions. A gradual self-liberation from religion, tradition and dogma towards Aufklärung (Enlightenment) took place. A form of independence was set in motion, but moral and spiritual uncertainties were still at the heart of the bourgeois society (Swales 1978/149/157). The Bildungsroman emerged – stuck between borders, between two social classes – held at the 'transition point' (Moretti 1987/2000/viii).

¹⁴¹⁰ The 'public sphere' in Habermas's terms, the social reality, the sphere of 'life-world' relations – where culture brings together the practices of everyday life, the individual, the 'private' person and the practices of civil society, the citizen, the public (Chouliaraki 2008).

¹⁴¹¹ Esty 2012/5. Yet, von Goethe's views differed from Schiller's 'ideals' of an 'aesthetic education'. von Goethe, saw 'Wilhelm Meister' as experimental literature, whereas Schiller hoped the novel could stand for 'a perfect equilibrium, harmony with freedom' (Kontje 1992/52; Kontje 1993/11).

¹⁴¹² The Bildungsroman became the leading form of modern narrative while responding to the new demands on social life (Moretti 1987/2000/10). Bildung was seen in the context of German life, German culture, German thought. Bildung gave access to the German Bildungsbürgertum. Bildung evolved within the intellectual context of romantic nationalism where freedom became 'the first and essential prerequisite for personal *Bildung*' (Kontje 1993/4).

¹⁴¹³ 'The finest characteristics of the typical German, the best-known and also the most flattering to his self-esteem, is his inwardness. It is no accident that it was the Germans who gave the world the intellectually stimulating and very humane literary form which we call the novel of personal cultivation and development. Western Europe has its novel of social criticism, to which the Germans regard this other type as their own special counterpart; it is at the same time an autobiography, a confession. The inwardness, the culture ["Bildung"] of a German implies introspectiveness; an individualistic cultural conscious; consideration for the careful tending, the shaping, deepening and perfecting of one's own personality ... subjectivism in the things of the mind, therefore, a type of culture that might be called pietistic, given to autobiographical confession and deeply personal' (Mann cited in Bruford 1975/vii).

¹⁴¹⁴ Sammons 1981; Telnes Iversen 2009.

¹⁴¹⁵ Kontje 1993/103; Minden 1997/2.

A change of cultural and social structures stimulated social mobility. The nineteenth-century novel moved towards a more 'socially pragmatic' system of socialization.¹⁴¹⁶ Maturity, happiness, stable identity, stability and order competed against youth, freedom and progress, whereas the English 'novel of formation' seemed to be more 'free-floating' and mainly concerned with plot and protagonist.¹⁴¹⁷ Writers like George Eliot and Jane Austen endorsed the feminine role – a role which was neither innocent nor tame, but forcefully portrayed in search of autonomy, self and identity¹⁴¹⁸ – a gentle reminder – leading to the twentieth-century, to the post-colonial, minority, multicultural and immigrant movement, where individual development was not linked to a specific life period but to different social origins. 'Brief epiphanic moments' and 'flashes of recognition' replaced 'the continuous unfolding' of actions.¹⁴¹⁹ A development, not constrained by gender, class or 'happy' endings, or limited by conscious choices and resolutions, but by open endings allowing new stories to emerge ...¹⁴²⁰

The Bildungsroman lost its natural patterns.¹⁴²¹

'The individual became the prototype of mobility.'

'A "radicant subjectivity".'¹⁴²²

'Like you.'

'Me?'

'Not bound by closure, not bound to home, but "at home" in a world which is not static, nor secure, but constantly moving, shifting, changing while redefining identities, limitations, or self imposed ambitions ...'¹⁴²³

The 'radicant' ...

The individual as traveller, explorer developing 'new roots' in 'temporary territories'.¹⁴²⁴

That's me.

¹⁴¹⁶ Kontje 1993/49; Castle 2006/47; Esty 2012/39.

¹⁴¹⁷ Iverson 2009/29/30.

¹⁴¹⁸ Moretti 1987/2000/214.

¹⁴¹⁹ Abel et al. 1983/12.

¹⁴²⁰ Summerfield and Downward 2010/178.

¹⁴²¹ Moretti 1987/2000; Ribeiro 2007; Summerfield and Downward 2010. 'Typische Erfahrungen der Bildungshelden sind die Auseinandersetzung mit dem Elternhaus, die Einwirkung von Mentoren und Erziehungsinstitutionen, die Begegnung mit der Sphäre der Kunst, erotische Seelenabenteuer, die Selberprobung in einem Beruf und bisweilen auch der Kontakt zum öffentlichen-politischen Leben' (Jacobs and Krause 1989/37). 'Typical experiences of the hero of the Bildungsroman include a conflicting upbringing, influential relationships/mentors/educational institutions, meeting the arts, erotic and professional encounters in the political public sphere' (my translation).

¹⁴²² Bourriaud 1999/125.

¹⁴²³ Bourriaud 1999/40.

¹⁴²⁴ Repouscou 2011/8.

Not me. Moving and connecting to a wide geography, where a new mode of living emerged and mobility worked as communicational strategy. The subject in motion. Where the concept of origin became constantly redefined; where the question about origin challenged questions about destinations and potentialities¹⁴²⁵ and here connections and interactions between individuals, spaces and events were located in multiple centres, idioms, (and) cultures ...¹⁴²⁶

A 'new utopia' where multiple realities offered a 'space for the development of ... "otherness"'.¹⁴²⁷

We stopped – tempted by the visual effects Spitalfield had to offer. Kenny Hunter's *Goat* atop a stack of packing crates alongside Cox's oversized rabbits and Park's Silk Weaver, a dresslike faceless fabric figure which reminded me ... of sacrifice and conflict, oppression and transience ...¹⁴²⁸

'And "with a shift in narrative agency, opportunities turn into accidents: kernels are no longer produced by the hero as turning points of his free growth – but *against* him, by a world that is thoroughly indifferent to personal development" ...'¹⁴²⁹

'And that was it.'¹⁴³⁰

'For Moretti.'¹⁴³¹

'The *Bildungsroman* lost its voice.'¹⁴³²

Oscillating between the 'thematic' and the 'aesthetic', the 'experiential framework of practical reality [and] the creative potential of human

¹⁴²⁵ Bourriaud 1999/40.

¹⁴²⁶ Repouscou 2011/14.

¹⁴²⁷ Repouscou 2011/14. Following Deleuze (1994/324), 'the Other as *the expression of a possible world*'.

¹⁴²⁸ Kenny Hunter's 'sculptural works [and] text-based images [are] inspired by writers such as Baudelaire, Marx and Goethe', whereas Lori Park's work combines 'texture and movement [...] a human language of dance, movement, and energy [...] with nature' <http://www.inglebygallery.com/artists/kenny-hunter/>; http://lori.park.artparks.co.uk/artpark_sculpture_sculptor_details.php?artistID=487&sculptor=lori_park, retrieved 22.05.2015.

¹⁴²⁹ Moretti 1987/2000/233.

¹⁴³⁰ The *Bildungsroman* always created problems for genre theorists as it did not fit traditional literary categories (Bakhtin 1981/9; Bakhtin 2000/68/69). As a cultural product, or a 'symbolic act' or a 'social artefact' with its contradictory ideological meanings.

¹⁴³¹ According to Moretti (1987/2000/228), 'then the century of the *Bildungsroman* was truly at an end'.

¹⁴³² Moretti 1987/2000/228. Following Telnes Iversen (2009/220), 'today, there is disagreement concerning the historical period the *bildungsroman* belonged to, whether it is a living tradition or not, in what countries it was/is found, and the criteria to be used for defining it ... many theorists think the *bildungsroman* came to an end as a mainstream genre around the First World War, if not before'. Swales (1978/147/165) notes that the *Bildungsroman* still speaks with a 'particular urgency' and 'immediacy' to the modern reader. It still speaks about learning and growing, about alternation of insight, knowing and doing, pedagogic community and generality, the personal and the social and to stimulate, perhaps, more philosophical and intellectual debates. The *Bildungsroman* still provides answers while juggling between 'possibility and actuality' ... between 'formation and transformation' (Swales 1978/157).

imagination and reflectivity'¹⁴³³ I saw an 'unspoken affinity between the aesthetic work and the individual life'¹⁴³⁴ where 'an' experience could be valued as a mode of self-understanding.¹⁴³⁵

But how can I be certain that I know enough to create something that serves as object of my experience?¹⁴³⁶

I can't.

I have to do more. I have 'to see more in [my] experience'.¹⁴³⁷ I have 'to hear more on normally unheard frequencies' before I raise my own 'voice'.¹⁴³⁸ I have 'to *become conscious* of [my] daily routines', my habits and conventions.¹⁴³⁹ I have to *become conscious* of ...

Who I
am ...¹⁴⁴⁰

Attached
to past, present and future
I feel the swinging restlessness
between self-made boundaries.

Trapped
in longing expectations,
how bitter-sweet these limitations,
might even feel -
and questioning the
who and where and what 'I am' - or shouldn't be.

Tempted
every day anew whilst wandering around
in sensuous uncertainties and
crying out aloud:
I can't, I shouldn't - still in doubt,

¹⁴³³ Swales 1978/5. Following Swales, the Bildungsroman 'both referential and self-constituting' (5) still speaks for itself ... it still speaks for the imagined and 'practical reality' ... for self-understanding and social responsibilities ... independence and integration (Moretti 1987/2000).

¹⁴³⁴ Minden 1997/12.

¹⁴³⁵ Gadamer 1998/130. Following Gadamer, 'the play of art is a mirror that through the centuries constantly arises anew, and in which we catch sight of ourselves in a way that is often unexpected or unfamiliar: what we are, what we might be, and what we are about'.

¹⁴³⁶ Greene 1995/122.

¹⁴³⁷ Greene 1995/123.

¹⁴³⁸ Greene 1995/123.

¹⁴³⁹ Greene 1995/123.

¹⁴⁴⁰ Based on R. Bhaskar, Reflections on Meta-reality: transcendence, emancipation, and everyday life (New Delhi: Sage, 2002) and M. Feige, Art as Reflexive Practice, *Proceedings of the European Society for Aesthetics*, Vol. 2 (2010).

of 'me' and 'I'.

Lost
in daytime phantasies,
following necessities,
between and after hours - until ...
this blissful boundless self
creates itself - so suddenly.
In the making, in the 'now'
of a story.

It moves whilst being moved,
through sensing, feeling, acting
in 'it-self'
by form and formulation
in constant artful recreation.

Dancing in-between.
From now to then - from then to now,
in even flow
though questioning the
'what' and 'where' and 'how'
in the storyline.

Selbstverstaendigung
one says,
wo ich mein inneres Selbst erkenne.
Anerkenne und benenne
nicht nur fuer mich,
auch aeusserlich, durchaus, fuer Dich.
Mein Leser.

In the making of the story - I am - my story.

'Let's walk to Borough and avoid the lunch-time "crush".'

'If you think about it, it doesn't do that.'

'What?'

'It does not follow the line from individuality to normality, neither the concept of "narrative

logic” ...¹⁴⁴¹

‘What doesn’t?’

‘*Seeing Red*.’¹⁴⁴²

‘Not again.’

‘It’s a journey of loss.’

‘It’s a tragedy.’

‘The protagonist is “lost in a liminal state between two worlds”.’¹⁴⁴³

‘And commits suicide.’

‘Well ...’

‘OK, Sameshima challenges academic taboos. She confronts problems of emotional attachment, probably emotional dependency – all I’m saying is, don’t fall in love with—’

‘Cut it out, Maxim.’

‘But shouldn’t research be transformative and deconstructive?’

‘“A *category of struggle*”, you mean.’¹⁴⁴⁴

‘That’s love.’

‘Is it?’

‘For Žižek.’ Maxim smiled.

‘But “transformation is not just stepping into a new world, it may also mean leaving a previous world behind” ...’¹⁴⁴⁵

‘Here we go.’

‘You don’t.’

‘I don’t.’

‘And *Seeing Red* is more. It’s a journey of discontent, aspiration, ambition, illusion and expectation. It’s a modern form of unrest, dis-integrated from the process of social manifestation where local struggles fight against standardization. It’s an “experience of wandering – in time, space and medium” where a sense of belonging appears rather fragmented and in conflicting voices.’¹⁴⁴⁶

‘Just like ours.’

‘We are getting better.’

‘Are we?’

‘Spread and fragmented – the “form” is interrupted by repeated clashes between the protagonist’s needs and desires and social orders.’

‘Once again.’

¹⁴⁴¹ Moretti 1987/2000; Minden 1997.

¹⁴⁴² Sameshima 2007a.

¹⁴⁴³ Siegesmund 2013/238.

¹⁴⁴⁴ Žižek 2013/122.

¹⁴⁴⁵ Siegesmund 2013/238.

¹⁴⁴⁶ Bourriaud cited in Ryan 2009/1.

‘But the “investigation of self”, “the reconciliation of self to society”, “the search for autonomy and self” ... “in opposition to social constraints”¹⁴⁴⁷ are, although touched upon, rather left to open interpretation.’

‘Too open for my liking.’

‘Sameshima followed a more “pre-structural and experiential” route¹⁴⁴⁸ where the protagonist fails to socialize, fails to require freedom, “but does not fail to be singularly and successfully human”.’¹⁴⁴⁹

‘Sounds like Ezra Pound’s notion “Make it new”.’¹⁴⁵⁰

‘That’s it.’

‘What is it? A new object? A new encounter? A “new way with words”?¹⁴⁵¹ A new form of excess and rapture? A new “craving to be heard and seen” like all these “possessed individual[s]” Kroker has in mind?’¹⁴⁵²

‘*Seeing Red* is an artistic and aesthetic undertaking, affective and reflexive, which invites us to think and create “relationally”.’

‘It might invite you.’

‘And others. Remember the call for further submissions, an invitation for “Red’s Letters”?’¹⁴⁵³

‘Nope.’

‘*Seeing Red* sees beyond the obvious, provides multiple layers of presentational forms, a richness of applied material including poetry, drawings, photography, which provoke, disrupt and confuse.’¹⁴⁵⁴

‘For sure.’

‘It generates a restlessness, an emotional rollercoaster transferred from protagonist to reader, as it doesn’t follow a straight line of logical plots, nor an “organic balance” ...’

‘Nor an “aesthetic” harmony which would enhance my understanding of “what is a Bildungsroman”.’

‘In a “classical” sense.’

‘Moretti, yet again.’¹⁴⁵⁵

‘It’s not about what “is” or “isn’t” a *Bildungsroman*.’

‘I am pleased.’

‘It’s a mix between fact and fiction, theory and practice, without and within timelines, where exactly these features add to the overall dynamic of a story that is rich, bold, innovative and wild – a tour de force.’¹⁴⁵⁶

¹⁴⁴⁷ Dunlop 1999/8.

¹⁴⁴⁸ Leggo cited in Rolling 2010/106.

¹⁴⁴⁹ Castle 2006/252.

¹⁴⁵⁰ Castle 2006/252; Levine 2013/126.

¹⁴⁵¹ Winterson 1995/1996/53.

¹⁴⁵² Jagodzinski and Wallin 2013/194; Kroker cited in Jagodzinski and Wallin 2013/194.

¹⁴⁵³ Sameshima 2007a/353–355.

¹⁴⁵⁴ Cole and Knowles 2001b; Sullivan 2008.

¹⁴⁵⁵ Moretti 1987/2000/62.

'For you.'

'Where Bildung takes place implicitly, but also explicitly through form and formation, content, context and setting, stages and time. The story swings backwards and forwards ... disrupts and juggles between past–present–future – between “you” and “me” where narrator and character are not clearly differentiated. *Seeing Red* is transformative in text and form. It's a form of critical, reflexive inquiry, of engaged fiction while paying attention to detail in the research context.'

'Not for everybody.'¹⁴⁵⁷

'Fair enough.'

'The repetitive longings disrupt the storyline, the “Bildungsgeschichten” remain incomplete, partially disconnected while the missing out, the loss, the “intentional helplessness” just add to this kind of self-imposed restlessness.'

'But the art of narration, the style of writing are means of meanings where each experimental form mediates understanding in different ways.'¹⁴⁵⁸

'Certainly.'

'And so, readers could fill the gaps with their own imagination.'¹⁴⁵⁹

'As could the writer.'¹⁴⁶⁰

'Fusing thought, feeling, mind and body, fiction and non-fiction, the objective and subjective, the personal and professional might also offer – perspectives.'

'Such as?'

'For example, who is Red? Male, female, the other 'self', the alter ego?'

'Does it matter?'

'Probably not.'

'And what does *Seeing Red* stand for? Is it reflexive “art-full” research diffused? Is it transformational learning? Is it embodied, aesthetic “wholeness”?¹⁴⁶¹ Is it a contribution to style or form? Is it boundary crossing or 'border violation'?¹⁴⁶² Does it provide an “illusionary value”, an enlargement of our experience?¹⁴⁶³ Crossing borders beyond one's own “I” means going beyond the author's own “confession” ... beyond—'¹⁴⁶⁴

¹⁴⁵⁶ Cambria Press, *Seeing Red: a pedagogy of parallax: an epistolary bildungsroman on artful scholarly inquiry* by Pauline Sameshima, reviews, <http://www.cambriapress.com/cambriapress.cfm?template=5&bid=102>, retrieved 3.3.2014.

¹⁴⁵⁷ Following jagodzinski and Wallin (2013/194), 'a gap exists between self and Other. Symbolic discourse cannot be fully comprehended. The collapse of body/mind/feeling, where the subject's body and memory form the scene of the lived experience to produce the narrative structure is suspect of being anything more than a fiction – nevertheless an interesting one. Not only interesting, but one can say artistic, but let's not call it epistemology [...] research'.

¹⁴⁵⁸ Eisner 1991; Cole and Knowles 2001b; Leavy 2009. See also Vygotsky 1978.

¹⁴⁵⁹ Dunlop 1999/22.

¹⁴⁶⁰ Dunlop 1999/22.

¹⁴⁶¹ Sameshima 2007a/xxiii.

¹⁴⁶² Borgdorff 2012/143.

¹⁴⁶³ Following jagodzinski (cited in jagodzinski and Wallin 2013/194), 'experience does not personally belong to the subject, it “hovers in the mediating space between subject and object, it is a dimension of affect that is the becoming of life at the molecular level” [...]'.¹⁴⁶⁴

¹⁴⁶⁴ Clough (2000/17) refers here to 'autoaffect' which according to Derrida means "'giving-oneself-a-presence or a pleasure," "hearing oneself speak" in the closed circuit of mouth and ear, voicing and

“The Unbearable Lightness of Being”.¹⁴⁶⁵

‘I wouldn’t do that.’

‘What?’

‘Discuss Kundera’s unrealized possibilities.’¹⁴⁶⁶

‘Why not?’

‘I just wouldn’t.’

‘What about yours?’

‘Me? It’s not about me. It’s not about Kundera. It’s about you, remember? It’s “you” who wants to bring a *Bildungsbild* into “being”.¹⁴⁶⁷ It’s “you” who aspires to narrate Bildung.’¹⁴⁶⁸

I am waiting for your life story to emerge and to “come-into understanding” of an arts-based B-school experience.’¹⁴⁶⁹

‘That’s it, then.’

‘That’s it for me.’ Maxim stopped and lit a jj. ‘It’s up to you now.’ We hit Borough. Hidden under railway arches. Pain Le Quotidien. Communal tables stretching out. We didn’t share – stayed outside and stuck to our smoking habits.

I will start in lbs where ‘I can still catch the fragrances of many things which stir me with feelings of melancholy [and] sent delicious shivers of delight through me’.¹⁴⁷⁰ It is the story of the ‘I’ – not invented, not idealized, but rather ‘actualized’ – set within its own chronicle. ‘It is the story of a human being’, a real life being, at times a ‘vulnerable being’¹⁴⁷¹ seen as a particular ‘experiment on the part of nature’.¹⁴⁷²

hearing [...] giving the subject an inner presence, an inner voice, so that the subject, when it speaks, is presumed to speak its own voice, to speak its intention and to express its inner being’.

¹⁴⁶⁵ Kundera 1984/5.15.7. Beddow (1983/5) reminds us that we are reading fiction and not ‘an empirically accurate representation’. We are reading an ‘imaginative construction’, where development is relativized by experiences, where the author of a Bildungsroman does not exclude the ‘external reality’, but embraces it while, at the same time, concentrates on the protagonists’ ‘inner life’ (Kontje 1993/25). A link between the form of a life and the form of the novel, the construction of art in the Bildungsroman, the ‘unspoken affinity between the aesthetic work and the individual life’ where feeling, knowing and doing appear to be one (Minden 1997/12).

¹⁴⁶⁶ Kundera 1984/5.15.7.

¹⁴⁶⁷ Adams St Pierre said, ‘writing *is* thinking, writing *is* analysis, writing *is* indeed a seductive and tangled *method* of discovery’ (Elizabeth Adams St Pierre cited in Richardson and St Pierre 2005/967).

¹⁴⁶⁸ Vosskamp 2004/22.

¹⁴⁶⁹ ‘*Becoming* slips past when it claims to have been identified’ (jagodzinski and Wallin 2013/193/194).

¹⁴⁷⁰ Hesse 1958/2009/7.

¹⁴⁷¹ The Bildungsroman ‘recounts the youth and young ... who is attempting to learn the nature of the world ... discover its meaning and pattern, and acquire a philosophy of life and “the art of living”’ (Holman cited in Rosowski 1983/49).

¹⁴⁷² Hesse 1958/2009/5.

Bildungsgeschichten

Ibs

Ibs. A rural village in north-west Germany close to the Dutch border – a charming countryside setting. Nature, pure wide fields, flat land, a few lakes and canals, picturesque water castles, attractive farm houses – some bigger than others – in timber style. Farming and small businesses kept most families busy – like ours. Dad took over from Grandad and Grandad from Great-Grandad, who had a variety of businesses and *Ländereien* patched all over the village. Great-Grandad was known for his work ethic and civic engagement. He had a ‘voice’. His voice was heard. Grandad before he took over was a designer, a tailor, travelling around Germany for special assignments. His ‘cutting’ was known. He was in demand. He was mobile. City life. That’s what he liked. Anonymity, he needed. Autonomy, he wanted. Grandad the explorer, constantly searching for new territories – always in transition.¹⁴⁷³ Moving, connecting, departing, leaving it all behind. Permanently in motion, longing for a wider space, a new mode of living – which at that time was quite exceptional. Call it emancipation. That’s what he desired. A desire which didn’t last long. He was told to come back. Back home. Back to Ibs – a village and business he disliked. But he tried. Tried to fit in, tried to ‘reintegrate’. It didn’t work. Ibs didn’t set him free; neither his job, nor the people. Years later, Dad did, when he took over. But it was too late. Grandad couldn’t move. Not anymore. He lost his mobility. His agility. He was stuck. Trapped. Caught by a virus from which he never recovered. Mum and Dad, together with Granny were ‘running the show’. The business and the household affairs. All of them ‘naturally’ integrated socially and culturally. All of them irresistibly presentable in the ‘public’ arena – the ‘public sphere’¹⁴⁷⁴ - a ‘gradual organic unfolding of inner capacities, culminating in active social involvement and civic responsibility’.¹⁴⁷⁵

And then, Mum ‘expected me’. Dad suggested a ‘full-time-housewife mother-looking-after-the-kids-ideal’, he liked; she didn’t, yet accepted. Because there was ‘traffic’. The household was busy. People coming and going. Open doors. Always. Club and committee meetings, tea and dinner

¹⁴⁷³ Bourriaud 2009.

¹⁴⁷⁴ Habermas 1989.

¹⁴⁷⁵ Hirsch 1983/29.

parties, literature and music circles – you get the picture. Plus Rommé. Rommé was ‘hip’. A big item on the entertainment agenda.

And Granny’s weekly gathering a ‘spectacle’ I didn’t want to miss. The arrival of the troupe. A beauty parade of the elderly. Elegant ladies walking down the alley-way posing in ‘procession style’. A competition. A tradition. Me leaning on the window-sill following the ‘scene’. Classy dames promenading in delicious outfits – one grander than the other, while Granny, on the top of the stairs, with a ‘critical eye’ was smiling and waving delightfully.

‘The protagonist draws from a variety of available “cultural means” from a very early age.’¹⁴⁷⁶
‘Probably.’

‘The family setting provides opportunities of ‘creative’ engagement either visually or performatively. Simply put, an appreciation of culture was provided.’

Granny ... a character. A lady and a master chef. Training girls in ‘uniforms’. That was the norm. Holding on to traditions. The ‘*Doxa* of the right’, the right of public opinion, the mind of the majority – these ‘traces of bourgeois ideology confessed’¹⁴⁷⁷ ... by ethics, morals, principles and of course, language – the ‘way of speaking adapted to [our] appearance, to [our] opinions [and our daily] practice’.¹⁴⁷⁸

Years later Jude and Jo arrived. They just emerged. Twins. One after the other. Out of the blue, out of the bubble. No warning. No time to digest. They just popped up and I was told to grow up. I did. Did my own thing. Our ‘North Sea summers’ were over. Gone. Just swept away. Never mind. Everybody was too busy to notice. Everything grew. Bigger, bolder, grander. Dad’s business was booming. More partners involved, more guests invited. People from overseas. More traffic. It was exciting. G visited us twice. A handsome guy. That struck me first. This wow effect. America. The ‘buzz’. A ‘thrill’. Each time G came over. We played. Games. G glaring at me. G asking silly questions. G trying to make contact. G holding his view firmly, before I ran off. G surprising me at my hiding place – he must have followed me. G standing motionless at the doorstep, a similar stare. G seeing me acting. Pretending. A fencing scene. G miming a fight. G touching my cheeks – twice. I was holding the knife. Tight.

¹⁴⁷⁶ Bourdieu 1993/232.

¹⁴⁷⁷ Barthes 1975/1977/82.

¹⁴⁷⁸ Barthes 1975/1977/47.

Months later 'Winterwonderland' came to light. I loved the snow, dancing below, within, above the fancy flakes – dancing between my stories – swinging from one scene to the other. I learnt. Building characters. Creating scenes. I lived my stories. Behind closed doors. Not that anyone looked out for me. And suddenly, there was this urge. 'It grew. I had to go. Mum took me to Os. I took classes. Took more. Dancing, acting, singing. Once, twice a week – then every day. I lived and relived what I created. It wasn't easy. I worked hard. Got better. Ballet with Ben and Roy. Acting with Pete and Mat. We developed. Together. Created a structure, rhythm, flow. Years passed. I liked Pete but fancied Mat. Pete wanted me to leave. Vienna was his dream. KSW became mine. I left.'¹⁴⁷⁹

'An attempt at self-understanding.'

'Flashbacks of momentary happenings ... reallocations, yet selected.'

'I am just laying a foundation, here.'

'Where "the competence acquired" starts to some extent within the boundaries of a "family milieu".'¹⁴⁸⁰

"Acquired by slow and imperceptible familiarization".'¹⁴⁸¹

Vas

Ballet, operetta, musical and – fashion on top – it all came together and Granny knew. But leaving her behind – on her 80th in rural lbs, Mum and Dad, Jo and Jude, didn't feel right. I announced it at the dinner table. All of us around plus two hundred invited guests. A grand birthday dinner – as usual – in style. I felt guilty. Mum and Dad baffled, while Jo and Jude didn't get it. But Granny stood up, elegantly raised her spectacles and toasted me – 'Go, go ... go,' she said. I did. Jumped on the next train to Vienna and leaving her, leaving Ben, Pete, Roy and Mat after all these years. Leaving Os and La Bohème – where I felt and loved – long before Vas, who was still playing beautifully – then ...

I stood up, unwrapped some layers. I felt hot. 'Water?'

'Who is Vas?'

¹⁴⁷⁹ KSW = Konservatorium der Stadt Wien, current: Konservatorium Wien Privatuniversität.

¹⁴⁸⁰ Bourdieu 1993/232.

¹⁴⁸¹ Bourdieu 1993/232.

Here I stood. KSW. I had made it to Vienna. It was summer. Summer '88. It was hot. It was June. Monday morning registry: Johannesgasse four. 'That's me!' I jumped up as soon as I heard my name. 'Where did you train, when, by whom for how many years?' the receptionist asked sharply, still shuffling certificates, diplomas, transcripts and references. 'Any preferences, diets, disabilities?' she asked. 'No.' I made my way back to the corridor waiting for the next call. Waiting in-between warm-ups, interviews, assessments, measurements. Ballet first followed by jazz and tap, then ballroom, I loathed, contemporary and modern. 'How many instruments?' 'Piano.' 'Voice?' 'Not sure.' 'Genre?' 'Musical, operetta, lieder and chanson.' Acting and improvisation, next. I loved it. Then character-study in groups. 'In groups?' I panicked. You must be joking. A skinny, bald, bespectacled, but rather 'funny'-looking guy smiled at me. 'Just sing,' he said. 'Sing?' 'Just sing,' he insisted. I sang. 'Stop! Thank you,' I heard from behind, felt like an 'idiot', but – it worked. I sang on my own. Again waiting. Waiting until 6 p.m. Like the rest of us. Drained, tired, but full of anticipation, there must be hope, I prayed. The list came out. Still in. Climbing up the ladder. Five, four, three, two more endless days. We got to know each other. But it took time. Time for me to adjust. Time to get used to – people.

The 'other'. I felt intimidated. At first.¹⁴⁸² At the end it came together. We came together. Played, danced, sang, laughed and cried together. And this weird guy, pretty sharp, pretty funny – although, not my type – made it bearable for all of us. I danced with adrenalin-infused swings up to the finals. Saved my 'highlight' for the last emotional roller-coaster. It worked. I got in. Like the rest. Five of us. We succeeded, graduated and auditioned again. The real test after three years! Die Burg, das Ronacher, die Wien, des Westens, Thalia, Ernst Deutsch. Some of us stayed, some left. Some changed genres or jobs, some went abroad. All these years gone. Brushed away – the time together, the friendships, contacts we made – we promised each other, yet, it never happened.

I stayed in Vienna with Vas. We met in my first year. This 'Greek Beauty' playing Mahler's¹⁴⁸³ Adagietto – Symphony No. 5 – reminded me of Tazio¹⁴⁸⁴.

¹⁴⁸² Following Barthes (1957/1972/152), 'in the petit-bourgeois universe, all the experiences of confrontation are reverberating, any otherness is reduced to sameness. The spectacle or the tribunal, which are both places where the Other threatens to appear in full view, become mirrors. This is because the Other is a scandal which threatens his essence'.

¹⁴⁸³ Gustav Mahler was an 'Austrian composer and conductor [and a] leading orchestral and operatic conductor [...] acknowledged as among the most important late-Romantic composers. Mahler composed primarily symphonies and songs [where] his approach to genre often blurred the lines between orchestral Lied, symphony, and symphonic poem', <http://www.bach-cantatas.com/Lib/Mahler-Gustav.htm>, retrieved 25.04.2015.

I looked out for him – he for me. We met for seconds before or after classes. An intense passionate silence developed. He went abroad – unbearable longing – came back. I left for Milan, came back and felt ... exploding after all these months of tension, bottled-up, paralyzing passion – and suddenly after a show ... he just stood there. Waiting. Finally – out in the open. We started seeing each other, seeing more of each other, every day, went out at night, moved in together, stayed together. I felt so lucky – a career plus Vas. Months later he got ill. Really ill. In the middle of a concert. Künstlerhaus. He played Bartok and lost it. Centre-stage. He could not move ... couldn't play anymore. His hands ... motionless. MS they thought, but were mistaken. A bacteria they couldn't find. It got worse. He flew abroad, came back. We stayed in Vienna, then moved to Greece. Back home. For him. A warmer climate. Swapped from city-life to country-life, but it didn't help. I left for shows. Settled in Athens – never far away. We adjusted, readjusted to our changing moods. Coming and going, a few runs here and there, not much. 'Will be back shortly,' I promised each time. A relapse. Vas hospitalized – an incident. Unexpected. Both of us restless. Vas disliked me being there. 'You need a life,' he insisted. 'I have a life.' 'And a career.' Our arguments increased. I remained calm. He got tense. I stayed. He urged me to go. I couldn't. It got worse. He got worse. Lost his eye-sight. Another relapse. I couldn't go. Not yet. Not back to Vienna. He forced me – his Vienna, our Vienna. He begged me. He envisioned. He anticipated. He was longing ... to see, to imagine me back on stage. His picture. My image. Him standing at the back door. Me seeing him. Waiting. I knew it wouldn't work. Knew it wasn't me anymore. Without him. It wouldn't be the same, but still – hearing the audience clapping. I missed Vas playing. Playing behind closed doors. Playing out in the open. I missed Bach, Bartok, Mahler and Chopin.¹⁴⁸⁴ I missed homecoming, our homecoming while Law and Jos tried to help. It didn't work. But I still had jobs to do. And yet, I never touched the stage again. I promised.

I lit a jj and watched the thin grey threads of smoke rising.

'There is nothing more to add.'

¹⁴⁸⁴ Tadzio is a character of Thomas Mann's literary work, *Death in Venice*, a 'semiautobiographical short story about a writer's trip to the city of Venice' where he encounters 'a beautiful Polish boy named Tadzio'. Mann 'uses symbolism' and 'presents themes relating to modernity', http://modernism.research.yale.edu/wiki/index.php/Death_in_Venice, retrieved 26.04.2015.

¹⁴⁸⁵ Johann Sebastian Bach was a German Baroque composer, Fryderyk Franciszek Chopin a Polish-born composer of the Romantic era and Béla Viktor János Bartók a Hungarian composer of the 20th century. See also <http://www.bach-cantatas.com/Lib/IndexLib-C.htm>, retrieved 26.04.2015.

'I didn't ask for more.'

'Fine.'

"The classic course of development [takes the protagonist] from a typical rural environment out into the wide world." Pulling away from familial ties, engaged in new "relationships which in themselves" function as educational steps ...¹⁴⁸⁶

'You haven't met Lex yet.'

'I haven't.'

Lex

'People with artistic experience, creative talent, taste and ambition and full of endless inspiration' was Lex's script as soon as we met. And 'gosh', he sounded like a job advert. 'Management consultancy plus MBA on top. That's my offer,' he proudly announced. I met Lex through Pierre, a dancer and good friend of mine. Lex worked for TES, a management consultancy – probably, one of these 'booming' headhunting agencies on the 'most wanted' list. TES scouted for top management. ACs mainly for CEE.¹⁴⁸⁷ TES wanted culturally adaptable, open-minded and imaginative people. That's what Lex said. TES had this 'T-shaped-personality-holistic-fit-ideal' in mind, people who weren't hysterically attached to a balance sheet. TES took candidates to the Künstlerhaus to explore Nitsch and performance art.¹⁴⁸⁸ TES searched for diverse interests and ... desires. Nitsch and desires? Lex talked about drive and passion, about how people adapt and engage in new or unknown territories. Shocking and disturbing. That's Nitsch. TES wanted people who could see and think differently; people who would find the blind spot, mix playfulness with mindfulness. Basically, TES wanted 'talent'. As Reis did. Lex's boss. He scouted ... 'talent'. Reis was open to 'artistic' experimentation. He worked with people from the arts. 'Performing arts,' Lex said. 'People trained in "Method" or "Psycho-T" like you.'¹⁴⁸⁹ 'How did you know?' Lex didn't, but Reis knew. Reis stirred Lex to contact me. Reis inquired. Found out. Found me. At the Wien. Reis wanted to meet. At the Pasqualatihaus. A restored palais. An antique showroom. Distinguished. 'TES stage their interviews here,' Lex said. 'What interviews?' 'Just picture it.' Lex got up in haste and morphed into acting mode. 'Potential candidates are waiting in the showroom. Reis is spying behind closed doors watching these guys getting

¹⁴⁸⁶ Frieden 1983/304.

¹⁴⁸⁷ Central Eastern Europe.

¹⁴⁸⁸ Hermann Nitsch is an artist and 'cult provocateur'. His 'performances and rituals are [...] planned in the context and language of art', http://www.saatchigallery.com/artists/hermann_nitsch.htm, Hermann Nitsch, retrieved 13.01.2015.

¹⁴⁸⁹ 'Psycho-T', or 'Psycho-technique' became 'Stanislavsky's System' (Simhandl 1992/127).

engaged.’ ‘With what?’ ‘All these items on display. Paintings, ornaments, literature, tapestry, musical instruments, a selection of collectables carefully laid out.’ ‘So it is arranged?’ It was – arranged. Reis created an atmosphere. A scenery or stage set. Reis designed an ambiance to see how candidates explore or adjust to ‘artistic’ settings, before he, Reis himself entered ‘the stage’. ‘As character?’ I smiled. ‘Sort of.’

Lex sat down again, lit a ciggy, offered me one, I rejected. Basically, the level of engagement set the lengths of the interview. ‘Its about cultural interests.’ I got that. Felt intrigued. Captivated by Lex’s infectious enthusiasm. I enjoyed his company. His ‘storytelling’. The setting helped. Café Landtman. Lex’s choice.

A typical Wiener Kaffeehaus. Pretty posh. Like Lex. Pretty posh and pretty open. A ‘beauty’ as well. He didn’t hide it. We hit it off.

‘This was the first recognition of how the arts could be used as instrumental or strategic devices.’¹⁴⁹⁰

‘In certain business contexts.’

‘And then there was Lex, a “radiance of [a pretty] desirable being”.’¹⁴⁹¹

Days later we met at the Pasqualatihaus. Mölker Bastei. The remains of the old city fortifications. Built in the eighteenth century and named after its owner Josef Benedikt Baron Pasqualati von Osterberg. ‘His father was doctor to the Empress Maria Theresa,’ Lex said. ‘Mother of Marie Antoinette,’ he emphasized. Josef Benedikt was a wealthy merchant, an official agent of the Imperial Court and also an enthusiastic music-lover who supported Beethoven¹⁴⁹² – helped him with practical and legal issues, even, at times when the composer moved away, keeping the flat – refused to rent it out in case the composer would return. And he did. Twice.¹⁴⁹³ Pasqualati’s personal concerns for Beethoven were quite unique in the light of contemporary friendships and human thoughtfulness ...

‘A “privileged relationship”.’

‘That’s Barthes.’

¹⁴⁹⁰ Kerr and Darsø 2008/477.

¹⁴⁹¹ Barthes 1977/2002/18.

¹⁴⁹² ‘Ludwig van Beethoven was a German composer and pianist in the transition between the Classical and Romantic eras in Western art music’, <http://www.bach-cantatas.com/Lib/Beethoven.htm>, retrieved 24.04.2015. Beethoven lived at the Mölker Bastei while working on his 4th, 5th, 7th and 8th symphonies and on ‘Fidelio’, <http://www.wienmuseum.at/en/locations/location-detail/beethoven-pasqualatihaus-1.html>, retrieved 31.3.2012.

¹⁴⁹³ From 1804 to 1808 and again from 1810 to 1814.

“Marked by a perceptible difference” ... these “singular affective” nuances.¹⁴⁹⁴

The courtyard was huge. ‘And here you see a spiral stone staircase leading to Beethoven’s flat.’ Lex pointed to the top of the building. ‘Originally there were five rooms. Only two are now open to the public, and yet they’re filled with all sorts of documents, personal items, composition scores, but also the first and only whole body portrait¹⁴⁹⁵ by Joseph Willibrord Mähler, who painted the composer, age 34, at the peak of his public success. A painting which reminds me of the stormy spirit of musical romanticism. Just imagine.’ I couldn’t. Beethoven surrounded by an idyllic scenery. A temple of the ancient world in the background. His left hand held a lyre. The symbol of Apollo the God of leisure. His right hand reached out. Nearly touched the viewer. This kind of longing, perhaps.¹⁴⁹⁶ All of a sudden I felt honoured to be part of this unusual ‘encounter’ and even more when we entered Reis’ tract – filled with ornaments, statues, busts, sculptures, figurines and china. Reis assembled. Selected from everywhere. A passion.

He travelled extensively – built up his collection. Absorbed in the setting, I felt like gliding from one room to the next, from one scene to the other where swathes of red velvet would open up the ballroom in different forms. ‘A system of visible symbolism interweave[d] itself through all my thoughts and passions’.¹⁴⁹⁷

A crowd was building up. There was a ‘spontaneous, unsteady movement of people crossing this way ... changing their minds, pausing, going out of focus, looming too close’.¹⁴⁹⁸

I had to gather my thoughts, organize my words, prepare myself for the approaching chapter. Shall I manipulate it, cut out a portion of time, just a sequence or two? As Barthes put it, ‘writing a certain text, [one] experiences a guilty emotion of jargon’,¹⁴⁹⁹ as one is ‘afraid of what one says’.¹⁵⁰⁰ Judged by what one says. Revealing my private life means ‘I expose myself most ... as I present my image-system in its strongest consistency; and the image-

¹⁴⁹⁴ Barthes 1975/1977/65.

¹⁴⁹⁵ 1804/05 portrait, http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=15356&template=dokseite_digitales_archiv_en&_eid=1511&_ug=Beethoven%20in%20the%20nature&_mid=Pictures%20and%20objects&_eid=1511&_dokid=i1352&_eid=1511&_seit e=6, retrieved 25.6.2012.

¹⁴⁹⁶ <http://www.beethoven-haus-bonn.de/>, retrieved 1.6.2013.

¹⁴⁹⁷ Pater cited in Mao 2008/73.

¹⁴⁹⁸ Winterson 2000/2001/36.

¹⁴⁹⁹ Barthes 1975/1977/114.

¹⁵⁰⁰ Barthes 1975/1977/115.

system, one's imaginary life, is the very thing over which others have an advantage: which is protected by no reversal, no dislocation'.¹⁵⁰¹

'Fancy some food?'

'Nope.'

'A bit of indulgence.'

'Later.'

'Tarte tatin?'

'Thanks.'

'Let's share?'

'I don't.'

Days later I met Reis. He was in a rush. We shared a few courtesies. I understood. Lex was in charge and yet he tried to hide it. It was on my first day at TES when Lex introduced me to Phil. A colleague, partner, friend. 'My treat tonight,' Lex said. He took us out.

Entering Chess was bliss.

That's what Lex liked. The kick. Pleasure – pure. A setting full of excitement, ecstasy like 'the erotic function of the theatre'¹⁵⁰² which 'presents the bodies and not their representation'.¹⁵⁰³ Those bodies you can't possess – yet, 'magnified by the prestige of nostalgic desire'.¹⁵⁰⁴ Our first night. Followed by many more. 'Hey, Lex – are you still with us?' Phil shouted while competing with the increasing noise level. 'Just catching up.' Sure. 'Catching up' became the catchphrase. 'With who?' Phil asked 'You don't want to know.' He didn't. I learnt the rules. The game they played. We played. 'Let's have some fun, shall we?' A voice from behind. I turned around. The boy smiled, then left. Pretty, I thought and remembered Barthes asking if desire is linked to a type.

Is there a common characteristic 'which allows me to say: that's my type! "Just my type" or "not my type at all"'?¹⁵⁰⁵ And yet 'who spends his life looking for "his type"'¹⁵⁰⁶ anyway? I don't. 'I do.' Phil interrupted my thoughts. 'You see, there is a gorgeously dazzling, delightfully appealing, bewitching neo-romantic "reality" around you which can't be ignored.' 'It can. I can.' 'I can't. I need a "treat".' Lex turned up with more drinks. He was hyped up. 'I am off.' 'Off you go,' Phil said – and that was it. At the end we all had our treats,

¹⁵⁰¹ Barthes 1975/1977/82.

¹⁵⁰² Barthes 1975/1977/83.

¹⁵⁰³ Barthes 1975/1977/83.

¹⁵⁰⁴ Barthes 1975/1977/84.

¹⁵⁰⁵ Barthes 1977/2002/34.

¹⁵⁰⁶ Barthes 1977/2002/34.

which was a 'reality check' for me. I forced it. Forced myself into it. Pushed my way through. As he liked it – the boy. I am just uttering a taste here. A taste not only attached to 'beauty', but also delight – basically, the pleasure of the body.¹⁵⁰⁷

TES was good to us and we were good to each other.

Every day new challenges. I worked in solitude. At the Pasqualatihaus. That suited ... me. That's what I wanted. That's what they expected. I scouted. They assessed. I organized. They attended – concerts, exhibitions, plays. I initiated. They followed up. The Wien, Ronacher, Künstlerhaus. The MBA was part of the deal. A new territory. A new 'language'. Yet, an overall harmonious arrangement – until months into our commitments the news arrived. Reis retired and Lex resigned with immediate effect. What a blow. No warning. No notice. Lex left – just gone. Personal reasons. That's what we were told. Out of sight, out of reach. Lex. Uncontactable, untraceable. I was shocked. Phil shaken. Both of us trapped. Then these rumours. Confirmed by Lex himself when we finally got hold of him. 'Why didn't you tell us, talk to us?' Questions out of context. A 'new' reality kicked in. Lex, just a mask of himself, retired to his utterly 'sexualized-self-indulgency'. Phil left for New York. He escaped. Felt betrayed. I kept myself to myself. Did my job. Then management changed and so my commitment. It felt like letting go, letting it rest, 'letting all this language rest – this language which [went to my] head',¹⁵⁰⁸ overtook my work, my studies, my interactions as it became an 'exhausted limb' of my body.¹⁵⁰⁹ I wanted to take a rest altogether, dismiss 'all crises, echoes, exaltations, injuries, reasonings',¹⁵¹⁰ ... only solitude – I needed.

Lex only contacted me when in need.

A pretty 'one' on his side then I stepped in. Helped him out. At the end, I became sick – sick of seeing him. Lex deteriorating, decaying, wasting himself – and yet – slowly enough, that I could face, feel, taste every bit of it. Be part of it. Becoming it. Lex, squeezing my hand, rubbing my knees while adjusting his make-up in the mirror.

A taxi to Chess – our usual spot. He kept what I gave up. This once so 'happy' space. 'How do I look?' he asked. 'Good,' I lied. A constant reassurance. An encouragement he needed – now. Lex's level of confidence depended on his latest pick-up. Arriving at Chess, he 'acted' like 'Diva D', waved to the crowd cueing at the door. A spectacle. A farce I couldn't face –

¹⁵⁰⁷ Barthes 1975/1977/83.

¹⁵⁰⁸ Barthes 1975/1977/177.

¹⁵⁰⁹ Barthes 1975/1977/177.

¹⁵¹⁰ Barthes 1975/1977/177.

not anymore. Kiss, kiss, kiss, sweetie, darling, dearest. Lex, frantically looking out for the next 'it-kid' – hopefully ready for seduction. 'Go for it,' I said. 'Play carefully,' I thought – as if it would matter.

'The reader realizes "that the protagonist's attempts to escape human realities are"—'¹⁵¹¹

'Impossible.'

'That reminds me—'

'Of Wilde's "super-chic aestheticism".'¹⁵¹²

'Dorian Gray.'

'An anti-development fable.'

'Not necessarily anti-developmental, but rather unconventional. As Esty says, it is "neither a bildungsroman nor an antibildungsroman, but an unorthodox combination of conflicting narrative principles set into a kind of interference pattern".'¹⁵¹³

'And yet, "no less intense in its challenge to the old humanist and progressive logic of the Goethean tradition".'¹⁵¹⁴

'If you think about it, it actually deploys and objectifies Bildungsroman conventions ... a new hedonism movement, consumerism and connoisseurship of youth – infinitive passion, desires, wild joy and wilder sins – sins which spoiled—'

'Lex.'

'That's not what I was saying.'

'But thinking – as Lex's attraction to "pleasure" faced existential limits; as Lex, like Gray, portrays a *flâneur*-aesthetic figure oscillating between "appreciating the fugitive beauty" and "delving into splendid sins" ...'¹⁵¹⁵ I stopped. I didn't want to discuss Lex, neither Dorian Gray, nor beauty or decay. I had had enough. This reoccurring feeling of what I did or didn't do, what I should have done or could have done – to help him – help him more. But I didn't. I turned away.¹⁵¹⁶

'Let's walk.'

'Where to?'

'Back to the market.'

Maxim took the lead. I hung back.

'I can do everything with my language, *but not with my body*. What I hide by my language, my body utters. I can deliberately mold my message, not my

¹⁵¹¹ Rosowski 1983/51.

¹⁵¹² Adorno 1970/1984/23.

¹⁵¹³ Esty 2012/111.

¹⁵¹⁴ Esty 2012/115.

¹⁵¹⁵ Esty 2012/109.

¹⁵¹⁶ 'Dorian Gray ends with the revelation that the logical endpoint of an experience in pure hedonism is not freedom but its opposite. When people indulge in sensual excess [...] "Choice is taken from them"' (Esty 2012/110; Wilde cited in Esty 2012/110).

voice. By my voice, whatever it says, the other will recognize “that something is wrong with me” ... My body is a stubborn child, my language is a ... civilized adult ...¹⁵¹⁷

My mind was buzzing with memories I didn't want to share. It wouldn't be part of the story. And yet, what—whose story? And ... what about arts-based interventions?

Reis used the arts as a form of entertainment, but also as a strategic process of transformation which reminded me of Darsø; where the arts were crossing institutional borders.¹⁵¹⁸ Reis revealed that the arts can be used for decoration, but also as instruments for communication, culture and identity. But it wasn't Reis who taught me. It wasn't Reis who created it.

It was Lex.

Lex created an experience filled with desire, passion, pleasure, even bliss at times – and yet, redefined as an event, as Badiou puts it. An existential but also inconvenient event, exposed through Lex's image of metropolitan youth. It was Lex who portrayed enthusiastic activity, poetic passion and a desire of beauty. It was Lex who aroused this kind of refinement Wilde might have acknowledged. A symbolic 'way of handling everything that appeals to the senses' nearly without the shallowness of taste.¹⁵¹⁹

The market lured us with tasters. We walked through the courtyard of Southwark Cathedral, an 'inclusive church' – open to all beliefs, genders, sexes, ages ... I never felt tempted. We passed by.

'May I ask.'

Absorbed by my own thoughts, I had simply forgotten Maxim. 'I'm sorry.'

'Stop feeling sorry all the time.'

Feeling sorry.

A reoccurring, interfering theme. This 'feeling sorry' which inflicts on our arguments, opinions, and questions, which at times becomes blurred, blunted, rather related to the background than to our theme as we are putting 'ourselves at the greatest possible distance' so that our 'gaze passes though us without seeing us'.¹⁵²⁰

'I felt trapped and took the offer.'

'What offer?'

¹⁵¹⁷ Barthes 1977/2002/44.

¹⁵¹⁸ Darsø 2008; Schiuma 2009; Nissley 2010.

¹⁵¹⁹ Pater 1986/156.

¹⁵²⁰ Sarraute 1989/1990/123.

‘A fitting contract arranged by M1. An invitation from Yuka.’

‘Yuka?’

‘A Japanese designer. An easy option which suited. I left Vienna for Hamburg.’

“‘Another city. Another disguise.’”¹⁵²¹

Moving between Vienna and Hamburg kept me busy. I moved away from TES – away from the Mölerbastei. I moved out of the Pasqualatihaus into a smaller flat I shared. I was back on the job. Back at M1. They helped me out. I adjusted – quicker than I thought.

Contract work. The usual stuff. I knew it. Inside out. Knew the business. Cover. Runway. Fitting. I had choices. I chose. Yuka. Flexible working hours, generously paid. Plus, I learnt from an excellent cutter. Utterly precise. I liked that. Fine craftsmanship. Handmade garments that celebrated vitality and organic movement. Movement of the body. Back to the body. O33. Hamburg Altona. A possibility to study ‘Method’. I signed up. A refreshing exercise. A bit of ‘Psycho-T’. ‘Method’ – pure. Guided by Martin.

‘Let’s cross here.’

‘Where to?’

‘Shad Thames.’

Martin just watched the crowd ‘letting their hair down’. The sound level increased. ‘Join in’, was all she said. ‘Sure.’ I didn’t. Starting the warm-up, Martin already looked bored. Observing the crowd ‘letting it all out’, time passed. I didn’t move. I stood tight to the entrance drawing my own space. I didn’t like what I saw or felt. A ‘dissonance’, a violent destruction.¹⁵²² Me, the onlooker, was the sufferer of a spectacle. What spectacle? A quasi-theatrical self-presentation? A self-performance ‘transcending the limits of the specific domain of performance art’?¹⁵²³ I didn’t fit. It didn’t fit. It didn’t ‘fit any disciplinary categories’,¹⁵²⁴ or any traditional artistic frameworks. Definitely not ‘Psycho-T’, nor ‘Method’. Perhaps more ‘*generic*’, more ‘general’ as it was ‘no longer containable in traditional artistic frameworks’, ‘a faulty prototype, a demonstration model with whims’.¹⁵²⁵ That’s how Lütticken puts it. I created a fence. Making my distance clear, my dislike obvious. What a snob. Not willing to engage. I took on Lex’s role. ‘Diva D’. He would be proud – Lex.

¹⁵²¹ Winterson 2000/2001/36.

¹⁵²² Adorno 1970/1984.

¹⁵²³ Lütticken 2012/1.

¹⁵²⁴ Lütticken 2012/3.

¹⁵²⁵ Lütticken 2012/3.

I walked along my 'self-created' fence. Back and forth. I increased my tempo, developed a rhythm, flow, while playing against the 'terrific' crowd. We created a plot with me in the role of 'the' self-imposed enemy. It felt good. I felt good – technically. I played my part, but soon dropped out. There was no connection.

Detachment pure which resulted in this kind of 'panic boredom' Barthes must have felt. I had had enough before we even entered a 'serious' act.¹⁵²⁶ 'Pseudo-acting', far from 'Method'. A form of disintegration. An interventionist praxis where '[b]odies and psyches rebelled'.¹⁵²⁷ Where performativity could no longer be contained by an actual, 'truthful' performance, but resulted in an excess where 'stomach, brain, and other organs [had] their own ways of acting up'.¹⁵²⁸ But why did Martin put her name to it? She just did. That's all there was to it. I waited for my next slot – Yuka.

'An episodic experience, a moment of "disjuncture", overwhelmed with the unpredictable and yet, in doubt. Simply put, Martin didn't work.'

'Noted.'

'A service without any "real intention" ... no particular artistic content, no accepted standards of professional practice – we basically did our own thing ... served our own satisfaction, or dissatisfaction, responded to our own internal demands, our selfish, "hyper-narcissistic" needs, our own "internal logic" or our idiocy. A self-exploitation of our exhibitionistic desires ...'¹⁵²⁹

Cruising with Tim through Hamburg Altona felt like a treat. Tim was still part of it. I wasn't. 'Shall we join D1 ... spotting new faces?' 'You mean spying?' That's what Tim meant. We entered a sketchy loft, urban and rough. A huge staircase led to the main salon with an antique fireplace at the lower end. Several star-shaped departure points. Long corridors leading into privacy. The whole atmosphere was rowdy, tempestuous animated by an ever-increasing sound level. I needed it. The place was packed with 'all sorts'. Bodies randomly placed on wooden benches. Everybody was eager to inspect the new arrivals. I remembered Barthes's dislike for places without people.¹⁵³⁰ Here were people – plenty. And a pretty good selection. A face, a figure, a garment, a smell of moving bodies, captivating features. Would he have liked it? Possibly. Tim was looking out for his next catch. 'Hi Jim,' he

¹⁵²⁶ Transferred data into a literary narrative/Stanislavsky's System as a dramatic arts-based method for management education and personal development, University of Brighton, for the degree of Master of Philosophy, January 2010.

¹⁵²⁷ Lütticken 2012/9.

¹⁵²⁸ Lütticken 2012/9.

¹⁵²⁹ Jagodzinski and Wallin 2013/194.

¹⁵³⁰ Barthes 1992/45.

shouted, pointing to a pretty face in John-Boy jeans. I knew this face. M1. They can't hide. They don't want to. I didn't want to ... once. Centre-stage. Spotted at KSW. W made it for me. Before I swapped. Agencies. M1 was local. It suited. I suited. My look. I got jobs. More jobs. A bit of cover. A bit of runway. Fitting-fitted. Performing added – confidence. Lost in the crowd, John-Boy tried to secure his bit on the bench. He got it. Found his match. Nice one. He wasn't interested in Tim. Nor was I. I hardly followed Tim's small talk. There was this rush. An urge to move. My anger didn't die away. Still thinking of Martin while heading to the bar. I felt agitated yet aroused. Hyped by the atmosphere, I was in hunting mood. Found myself staring at these star-shaped corridors. I got the drinks. Tim nowhere in sight. Why bother? I didn't. I went back. Pushing my way through to the lower end. 'You wouldn't like it.' I turned sideways. 'You simply wouldn't.' An androgynous look. Pale. A few beauty spots. Dark hair. Wavy and messy. Long eye-lashes. Make-up. Just a hint. Statuesque. Skinny features. Firm. And so I listened to 'a story in which [I] no longer believed' ...¹⁵³¹

'An experience of the so called "beautiful".'

'Probably.'

'Which "presupposes a certain detachment"'.¹⁵³²

'That obviously didn't work.'

I still tasted the temptation. And yet where was I 'in relation to desire?'¹⁵³³ My contract with Yuka ended. I was back in Vienna and it didn't feel right. I called for a transfer and moved to London. Settled at Sloane Square. Thanks to M1. That's what networking can do for you. Connecting. I finished my MBA. In-between contract work. The occasional commitments. Plus a part-time job. Then Lex rang. Out of the blue.

'You do what?' He shouted. "Method" in B-school education?' 'Yes, "Method". It's not just acting.' 'What do you mean, it's not just acting? Of course it is.' 'You don't have to shout, Lex.' 'It's also a method of personal development.' 'For you – perhaps.' Typical Lex. Cynical and/or provocative, whatever suits best. His usual self. Infuriating.

'Stanislavsky drew a lot of his stuff from Ribot, remember?' He didn't ... or didn't want to. 'Why are you introducing "Method"? You mean real "Psycho-T"? And how does it work?' 'We'll see. I haven't started.' 'And how did they find

¹⁵³¹ Barthes 1977/2002/167.

¹⁵³² Van der Braembusche 2009/121.

¹⁵³³ Barthes 1975/1977/64.

you?’ ‘Headhunted.’ ‘You must be joking.’ Oops. I touched his territory, or better his ex-territory, knowing how territorial Lex was. ‘I sent a proposal.’ ‘What proposal?’ ‘How “Psycho-T” can be used as arts-based method for management education and personal development.’¹⁵³⁴ ‘What are you talking about?’ ‘I applied for an MPhil in management.’ ‘What?’ ‘After the talk with C.H.’ ‘I am not getting the full picture here.’ No you are not, I thought. ‘I received an offer to introduce drama to first year business and management students.’ ‘Who proposed?’ ‘I met C.H.’ ‘Who is C.H.?’ ‘An ex-prof.’ ‘How ex?’ ‘Not your type.’ ‘How do you know?’ ‘I know you, Lex.’ ‘Where did you meet?’ ‘At the NT, he gave a lecture.’ ‘A lecture? Wasn’t he staging a play?’ ‘Lex!’ ‘What?’ ‘He spoke about the value of art in B-schools – leadership and the arts.’ ‘That can’t be.’ ‘It can! B students can learn from Shakespeare, Hamlet, or King Lear.’ ‘I doubt it.’ ‘C.H. mentioned the ancient Greeks, Pericles, Solon, Thales, Diotima ...’ ‘Diotima?’ ‘I knew she would tempt you. Then he invited me ...’ ‘For a drink?’ ‘No, for breakfast.’ ‘Breakfast? Who invites people for breakfast?’ ‘The following week I jumped on a bus embracing an endless journey.’ ‘As you get easily lost,’ Lex laughed. ‘C.H. surprised me at the bus stop and the first thing he said was, “every business school should have acting classes – and then a bit more refined – business schools should have acting classes to get rid of overestimating one-way directions – business schools can learn in particular from the arts – the dramatic arts”.’¹⁵³⁵ Those were literally his words which he rephrased three times.’ ‘So, that you finally got it.’ ‘Probably ... but anyway, we walked to this place.’ ‘How was it?’ ‘The walk?’ ‘The place?’ ‘An amazing country house. A massive space ... but what a mess. An irretrievable mess in your terms. Stuff piled up to the ceiling. Imagine one of Reis’ storage spaces but without the showroom spirit. Photographs, books, periodicals, journals, papers, all sorts of articles and magazines ... we ended up sitting on high stools ...’ ‘I can imagine.’ ‘No, you can’t.’ ‘And talked over coffee and muesli.’ ‘Muesli? I would have expected a grand Café Landman buffet.’ ‘You would.’ ‘C.H. directed the conversion.’ ‘You need directions.’ ‘We talked about Norfolk, Tuscany, contrasting settings, atmospheres, forms, colours – about fine art, the performing arts, dance, Stanislavsky, revisited his lecture at NT, the ancient Greeks ...’ I paused. Waiting for a response. There wasn’t any. ‘Lex? Lex?’ ‘Interesting – really interesting,’ he eventually said. ‘We should talk more – we really should. But

¹⁵³⁴ ‘How “Stanislavsky’s System” can be used as a dramatic arts-based method for management education and personal development’ is the title of the thesis I submitted in partial fulfilment of the requirements of the University of Brighton for the degree of Master of Philosophy in January 2010.

¹⁵³⁵ Drawn from the original transcript and transferred into a literary narrative/MPhil dissertation, January 2010.

now I have to rush, sweetie. I see Ricky at three and I am not even dressed. And you know how long it takes.' I didn't. 'All of this sounds "magic" – new places, new people.' Lex's tone of voice had changed. He sounded tired. Worn-out. 'I am sorry.' 'No worries darling. We will speak. Soon. I promise.' He hung up and I knew ... I'd lost him.

The Navigators. We passed a giant kinetic sculpture inspired by stories. Stories of maritime, stories of commerce, stories of Victorian adventures where gothic fantasy met monster, man, machine.¹⁵³⁶

Lex.

An allegory. A cry for holding on. Like holding on to an autonomy with its idealistic tendencies, and yet without any particular purpose.¹⁵³⁷ But then something emerged with all its multiplicity of meaning-making – with all its 'overlapping cultural references' and changes of lifestyles.¹⁵³⁸

A new kind of politics became a means of expression. A means of circulating content, a new form of consciousness, where the exchange value of messages overtook the user value. A different form of 'meaning-making' which separated, divided us. It wasn't you, Lex. Guilt. Remorse. Self-reproach. You knew it. Resentment. I can still smell it. Packaged up 'beautifully'. There was no return. As there is no return to something 'undemocratic' which 'would not align itself with the neoliberal ideal of freedom'.¹⁵³⁹ As there is no return to something which would interrupt, disturb and 'oppose the visibility of what the system declares as extant' ... as present.¹⁵⁴⁰

But, what 'is' this present? It's not 'our' present – not anymore. We moved away from it – stepped out of it – into a different sphere. A different field of formalities, standardization, regulation and control – a 'contractual totality'¹⁵⁴¹ – it wasn't 'about' us anymore – 'us' we once drew confidence from, but a 'present presence' attached to a new feeling of 'hope' ...

'And so I found Jack, wonderfully handsome, delightfully charming, but rather unspotted from the world ...'

¹⁵³⁶ The artwork 'Navigators' was built by contemporary artist David Kemp. See also David Kemp's blog, *The Navigators London Bridge*, <http://www.davidkemp.uk.com/blog/the-navigators-london-bridge.html>, retrieved 21.4.2014.

¹⁵³⁷ According to Emmelhainz (2013/7), 'autonomous art – that is, art that is not created specifically to serve social movements or causes'.

¹⁵³⁸ Emmelhainz 2013/5.

¹⁵³⁹ Emmelhainz 2013/8.

¹⁵⁴⁰ Emmelhainz 2013/8.

¹⁵⁴¹ Barthes 1977/197.

'Youth's passionate purity.'

Jack

An incident. At Daunts in Marylebone. We bumped into each other. I lost my balance and Jack his confidence. Poor guy. He felt embarrassed, apologetic. A coffee, a chat, a date. Followed by more coffees, chats, dates and ... a flat in East London. A flat we shared. A smooth transfer. Everything was cool, relaxed, easy-going – nothing too intense or relaxed ... nothing too passionate or dramatic – an attractive mix – which suited us both. Jack a graduate student reading classics while I was at the beginning of a new career.

'How do you teach management students acting?' 'You don't teach, you do it!' 'What?' 'Acting. You do "Method" or "Psycho-T".' 'In a B-school context – sure.' Jack looked up and handed over the *Observer*. 'The setting can be changed.' 'Well.' 'You can choose any setting you like as long as it suits the script.' 'What script?' 'The script I am working on: "Illusions are getting shorter with every spoon of intake".' 'What are you talking about?' 'A play. "Exodus in Red".'¹⁵⁴² 'Why "in Red"?' 'I like the sound of it.' 'That's it?' 'That's part of it ... listen: "Exodus in Red" is an attempt to enhance perceptions about ourselves. Staged within a clinical setting and charged with conflicting impulses, the play does not follow any conventions of a plot or character, but reads like a poem, a modern free verse. Each unit or scene introduces a dialogue between a psychologist and a patient, who remain unknown. Units, however, can be merged, stand alone, or be replaced in any order.' 'What's that?' 'That's part I.' 'Of what?' 'A trilogy.' 'And only understandable as a "threesome"?' Jack smiled and stretched out. 'What about your students? You confront them with "Psycho-T" and a "clinical setting" as part a "trilogy".' 'That's the challenge.' 'Is it?' 'Listen to part II: "Beyond the Mirror". Like "Exodus in Red", lyrics are set like a poem and stage directions are left to free interpretation. Each scene defines a form of "synergy"; an interaction of two individuals leading into an "undefined outcome".' 'What form of "synergy", what "outcome"?' Jack stood up. 'Wait ... following "Exodus in Red" and "Beyond the Mirror," "Black and White" is the last part of the trilogy. Disjointed, isolated individuals immobilized by their past, fear the present and resist the future. The viewer realizes how conflicting impulses are linked through

¹⁵⁴² *Exodus in Red* was performed at the Lilian Baylis Studio at Sadler's Wells in London in April 2004. Notes from the original introduction and script are transferred as part of the literary narrative.

interwoven childhood affairs. Although set as part III, “Black and White” can also introduce the play ... That’s it – that’s the release.’ ‘The release? I think I need something more tangible.’ ‘You always do, Jack.’ ‘But how can you attract an audience when the release is not even clear? You wouldn’t attract me ...’

Scene 1

Ballet Dancer

Other

How easy it is.

Touching the ground?

You will never see ...

The sunset.

The disease.

Never-ending
interdependencies.

All these in-betweens.

Did you ever?

Yes.

Questioning.

But not enough.

Always one, two, three ahead of us.

When the right moment comes.

Lights off.

Starring.

Moving.

Motionless insight.

Following the steps.

Still counting.

Waiting.

Let it go.

Can’t.

All these voices

Burning into my head.

Stuck.

Right in the middle.

Centre-stage.

Between borders.

Deep breath.

And then you think ...

You could have kept it.

Does it make a difference?

No.

Just an extension of
Horizontals and verticals.

Still ...

Measuring.

The other?

Not sure.

Tempted?

You can never walk beyond
Yourself.

Looking into the mirror is ...

Inside-out.

Torture.

Trapped.

Your past is following.

Hanging over like dark-blue clouds

Covering a bright day.

Like layers

Suppressing the morning sun.

Memories.

Recollections.

Make me sick with every spoon of intake.

Escape to neutralize myself.

Easy to swap a lifetime.

Transition.

How does it feel?

Illusions are getting shorter.

Starving

Inside.

Breaking

Down

In pieces.

Like

Bach's Kunst der Fuge.

Incomplete.

I realized
Last summer
Never happened.
Just swallowed the kick.
And then
Home.
Coming.
I had to recover.
Day-by-Day routine.
Praying - Waiting - Sleeping.

Hope.

Stuck between
Torments.

Detached from here and now.

Never thought how deep it can get.

Scaring
Endless fall.

Wish to know.

The truth(?)

There isn't.

Leaves room to imagine.

But.

The 'but' follows later.
When you think a second time.
People follow social patterns.

Responsibilities lay within.

Self-made.
It is not about you or me.
Its either you or ...

The other helps.

To believe?

People want to believe.

Socially established.

Transference of deception.

Caught within
Your own boundaries.¹⁵⁴³

¹⁵⁴³ Scene 1 of the original script, 'Beyond the Mirror' – Part II of the Trilogy – © Birgit Wildt, August 2004/January 2005/2006/2007/2008.

'I "look at [language] through the eyes of another language".¹⁵⁴⁴

'Why's that?'

'As "language is not a neutral medium that passes freely and easily into the private property of the speaker's intensions" ...'¹⁵⁴⁵

'I caught that before.'

'Bakhtin.'

'Carry on ...'

Scene 3

The Model

The Other

I grew up to believe
Until
I realized
It proceeds.

Beyond

The mirror.

One, two, three

Inhale

One, two, three

Hold.

Tight.

One, two, three

Until exhaustion takes over.

Blue. Green. Purple.

Your heart is beating.

You wait for the moment

To come.

Endless arrival.

The body tells you.

Counting ribs.

Measuring along those lines.

Exclusive.

Remember.

¹⁵⁴⁴ Bakhtin 1981/2008/295.

¹⁵⁴⁵ Bakhtin 1981/2008/294.

Yuca.
Fine needles.
Piercing precisely.

Turn around.

In circles.
Still waiting for the entrée.

Inner. Tempo. Rhythm.

Being looked at.

You wait.
Until

They tell you.

The inner voice.

It's this moment when you
decide to go.

You know

They are ahead of you.

You grew out of it.
But still.
Just wanted to see the exit.
Once more.
Flashlights.

Click. Click. Click.

Sweet kisses.
A handful of roses.
Flattering.

Appreciated lies.
Bubbles don't last long.

Running order.
Pretending.
Fragrances.
Trained smile.
Stick to it.
He is annoyed.

He's full of himself.

Both
Waiting
To be spotted.
Chaise-longues well arranged.
Just sit down.
In pose.

Kir Royal.
Clinking glasses.
He, or him.
Another name on the list.
Exchange of glances.
It's time to go.
Where to?

Exit.
Looking back it seems like
An illusion?
More like something in-between
Black and White.
Shapes and Forms
Performed.
Wish to ...

Know.

And yet,

It always comes back ...

To the unanswered.

'Butler's Wharf.'

'Yep.'

'Warehouses converted into pretty arty, pricy loft-style flats ...'

'Remember Dickens' notion of Jacob's Island and Folly Ditch?'

'Remind me.'

"'Crazy wooden galleries ... with holes from which to look upon the slime beneath; windows, broken and patched, with poles thrust out ... rooms so small, so filthy, so confined ... [with] dirt-besmeared walls and decaying foundations ... [all] indication[s] of filth, rot, and garbage ...'"¹⁵⁴⁶

'That's right. Rehearsals don't go smoothly, nor is acting easy. Creating a character and playing a role, understanding and learning the script isn't a "free ride". Speaking in Stanislavsky's terms: "Why are we here? What are we supposed to do? What is the purpose of all of this? What is our emotional

¹⁵⁴⁶ 'Crazy wooden galleries common to the backs of half a dozen houses, with holes from which to look upon the slime beneath; windows, broken and patched, with poles thrust out, on which to dry the linen that is never there; rooms so small, so filthy, so confined, that the air would seem too tainted even for the dirt and squalor which they shelter; wooden chambers thrusting themselves out above the mud, and threatening to fall into it – as some have done; dirt-besmeared walls and decaying foundations; every repulsive lineament of poverty, every loathsome indication of filth, rot, and garbage; all these ornament the banks of Folly Ditch'. C. Dickens, *Oliver Twist* (1838), The Pursuit and Escape, <http://etc.usf.edu/lit2go/50/oliver-twist/981/chapter-50-the-pursuit-and-escape/>, retrieved 3.3.2014.

and physical state?”¹⁵⁴⁷ But even more important, “what is the emotional and physical state of our character? Does it remain consistent throughout the scene? What are the character’s posture, carriage, mannerisms? What are your characters’ fantasies and longings and what is your character’s biggest emotional problem?”¹⁵⁴⁸ At present I’m not getting anything from you. I don’t hear “you” – your “voice” – nor do I see any attempts at character creation. Somebody is reading something out with much difficulty. However, there is an emotion bubbling up. An emotion of anger – maybe towards me, maybe the script, maybe your peers – and that’s a pretty good starting point. I like to see an Adelle who gets annoyed, who feels isolated, captured, drawn into her own little world, not liking what she is asked to do; not able to express herself in a language which is “borrowed” – and – all this infuriates her. Fine. That’s what I like. I like to see an Adelle who feels misjudged, misunderstood or not understood at all, resulting into a blazing argument with her mother, brother, friend, partner, manager, lecturer or peer. You choose! We are working on an emotional situation. We are creating an image, a mental picture, before communicating our idea. We are building a story – a scenario in our own language – first. Maria, Marcel, develop the scene with Adelle in French. Irene couple up with Arndt and Ange with Joe. We have another hour to come up with at least “something”. Off you go.’

I got them working. Involved individually or in pairs. They were engaged while I was holding my eyes on Marcel – a rather delicious-looking boy. At the end, it paid off. We got the Wells. ‘You mean the Sadler’s Wells?’ Jack looked surprised. ‘The Lilian Baylis Studio’. A beginning. That’s what I wanted – to take them out. ‘Isn’t this fantastically exciting,’ I announced. ‘And it’s definitely crying out for much more work. We really have to get that right. We are playing not only for a paying audience, but also in an established “artistic” institution. Simply put, we have to create something close to a “work of art”.’ Did I say “close”? ‘Adelle, that’s better. Maria, develop the second part! Marcel and Josie, help her! Joshua, stay in the mo – good, Arndt! Irene – pace yourself! Jo and Ange, focus! Concentrate on the object of attention, follow the rhythm, go with the flow!’ And they did – make it happen. ‘Jack, look how proud they are – chatting to the audience,’ I shouted against an ever-increasing noise level at the end of the show. Yet I was endlessly relieved. ‘Explaining the play, you mean?’ ‘But, wasn’t it experimental?’ ‘It was indeed. But what was it about?’

¹⁵⁴⁷ Transcript/Acting Classes/‘Worksheet’/Marianna Hill/Actors’ Studio, New York/London 1996/ transferred data into a literary narrative.

¹⁵⁴⁸ Transcript/Acting Classes/‘Worksheet’/Marianna Hill/Actors’ Studio, New York/London 1996/ transferred data into a literary narrative.

I survived the first, second and third semester. Each term a new script, play and setting. Soho Theatre next. Some students stayed. Some left, polishing their 'talents'. Arndt was about to leave when his father came over. 'Back to Istanbul,' he said. 'RADA, LAMDA, CSSD are also options.'¹⁵⁴⁹ We argued. 'Such a talent, can't be wasted.' 'Talent, gift, "gifted child",' he mimicked. 'Listen.' I lost my patience. 'I do. I listen.' He listened. How ridiculous. How could he possibly understand. He never touched it. The stage. The world of performing arts – this business guy, occupied with different goals and knowledge sets, spoke a different language – and yet, English. We both tried. Adjusted to different norms while making different assumptions. He, informed by his business point of view, an industry point of view, framed by his experience, an experience of the world policed by corporate agendas.¹⁵⁵⁰ How could he possibly see what I saw – in Arndt – through Arndt – who made it – happen. First RADA, then RC, RSC – and then ... a breakthrough.¹⁵⁵¹

'Uday Hussein in the House of Saddam.'¹⁵⁵²

'How do you know?'

'Guess?' Maxim was blushing.

'You met him.'

'Twice.'

'Don't tell me.'

'I won't.'

'I don't like the ambience, Jack.' 'Why's that?' 'It's different.' 'You can't compare a B-school setting to a catwalk or the Burg Theater, or can you?' I didn't. And that wasn't it – that the academic sphere was different from a theatre, a runway or a stage setting – that it had different mannerisms, expressions, perceptions, sensibilities.¹⁵⁵³

'It's probably this kind of "British-ness" I am lacking.' 'What's that? I am British, remember.' Jack smiled. 'It's me – then. It must be me – inadequate.'

¹⁵⁴⁹ LAMDA (London Academy of Music and Dramatic Art), RADA (Royal Academy of Dramatic Art); CSSD (Royal Central School of Speech and Drama).

¹⁵⁵⁰ Jelinek 2013/123.

¹⁵⁵¹ RC (Royal Court Theatre), RSC (Royal Shakespeare Company).

¹⁵⁵² House of Saddam is a docudrama featuring the rise and fall of Saddam Hussein. It is a co-production between the BBC and broadcast on HBO. See also <http://www.hbo.com/movies/house-of-saddam#/>, retrieved 26.04.2015.

¹⁵⁵³ According to Deleuze (1994/36), 'the difference "between" two things is only empirical, and the corresponding determinations are only extrinsic. However, instead of something distinguished from something else, imagine something which distinguishes itself – and yet that from which it distinguishes itself does not distinguish itself from it ... we must therefore say that difference is made, or makes itself, as in the expression "make the difference".'

'Can you stop that.' 'Plus this "rumour thingy" on top.' 'What "rumour thingy"?' Jack seemed slightly annoyed. 'Perhaps I am making it all up. Paranoia. Distrust. Suspicion. OK, the stage and runway can be bitchy, but ...' 'It surely can.' 'But there is still a likeness attached, a kind of niceness ...' 'Is there? For me all this caring and loving can be pretty annoying.' 'But it's nicer.' 'Because you are used to it. You grew up with it, learnt to deal with it, got bored with it. That's why. And now it's different. These are academics, a different league, a different language, a different spoken and written word where it might be difficult to make oneself understood.' 'As I lack a certain speech, you mean.' 'Probably.' 'As I lack a certain speed of delivery.'¹⁵⁵⁴ 'As well.' 'As I lack a certain style of speech. As the spoken word is not clear enough?'¹⁵⁵⁵ 'That's it.' Jack smiled and turned away. 'And so you think it might be better that the "imperfect orator ... [shouldn't] speak at all".¹⁵⁵⁶ That it is better if I retire to a "great silent mind", a mute figure as "language is always a matter of force,"¹⁵⁵⁷ strength or authority – as it is always "a will for power", a will for control – as "in the realm of speech there is no innocence, no safety",¹⁵⁵⁸ no protection, no defence. And so, it might be better to retreat, pull back, back off ...' 'Stop it!' Jack interrupted sharply. 'You should hear yourself.' 'I can't. I can't hear myself ... Jack.'

'Learnt helplessness.'

'That's what it does to you – "the multiplicity of languages in a cultural world".'¹⁵⁵⁹

I lacked speech. I lacked the power of speech. I spoke in 'another's language'.¹⁵⁶⁰ I felt disassociated. I realized the gap between language and intentions. I realized the gap between language and thought, language and expression.¹⁵⁶¹

And now? Did I pass from one 'language' system to the 'other'? 'In order to [speak or] write *of* speech ... I am compelled to *refer* to illusions of experiences, memories, and feelings'¹⁵⁶² ... of a speaking subject I was *then* in the speaking of the *now*. But who am I now while I am speaking? 'What

¹⁵⁵⁴ Barthes 1977/191.

¹⁵⁵⁵ Barthes 1977/191.

¹⁵⁵⁶ Barthes 1977/192.

¹⁵⁵⁷ Barthes 1977/192.

¹⁵⁵⁸ Barthes 1977/192.

¹⁵⁵⁹ Bakhtin 1981/2008/367.

¹⁵⁶⁰ Bakhtin 1981/2008/430.

¹⁵⁶¹ Bakhtin 1981/2008/369.

¹⁵⁶² Barthes 1977/205.

right does my present have to speak of my past? Has my present some advantage over my past?’¹⁵⁶³

‘There wasn’t much sympathy.’

‘I bet.’

‘Would you have supported me?’

‘Excuse me?’

‘Would you have supported any art practice as a discipline in another type of “knowledge-forming discipline” – as each discipline has its own “discipline-specific methodologies”, its own “discipline-specific knowledge sets”.¹⁵⁶⁴ As art practice is distinct from education.¹⁵⁶⁵ As art has different goals. As art is not simply the enactment of creativity.¹⁵⁶⁶ As practice begins with the self. As “art’s focus is on the self or selves, and not the other, the mass or the multitude”.¹⁵⁶⁷ As “art enacts the individual negotiation with discourse, power and knowledge ... [as] its concern is agency, complexity of the self and nuancing stories or orthodoxies ... [which are pretty] different from ... education”¹⁵⁶⁸ – let alone business education.’

‘Have you finished?’

I lit a jj – annoyed with myself.

And what did I actually do?

Providing an environment for arts-based engagement, which appears to be in itself a contradiction in terms? Did I offer ‘nuanced or more complex stories or ways of seeing’ and perceiving within the practices of the arts,¹⁵⁶⁹ or was it just ‘a reductive simplification of art practice and a repetitive reiteration of this banality [and had therefore] little value in terms of the discipline of art practice’?¹⁵⁷⁰

Did I articulate the value of art as a discipline ‘with the history and knowledge set of art practice in mind’?¹⁵⁷¹ I wasn’t the one who spoke ‘endlessly, in front of the [crowd]’.¹⁵⁷²

I didn’t provide ‘traditional’ lectures. I created an open environment – a dynamic of floating bodies ... performing. I wasn’t ‘*setting out* a body of knowledge’¹⁵⁷³ or transmitting a capital of knowledge in a ‘conventional’ way. I

¹⁵⁶³ Barthes 1975/1977/121.

¹⁵⁶⁴ Jelinek 2013/11.

¹⁵⁶⁵ Jelinek 2013/145.

¹⁵⁶⁶ Jelinek 2013/142.

¹⁵⁶⁷ Jelinek 2013/145.

¹⁵⁶⁸ Jelinek 2013/145.

¹⁵⁶⁹ Jelinek 2013/147.

¹⁵⁷⁰ Jelinek 2013/148.

¹⁵⁷¹ Jelinek 2013/149.

¹⁵⁷² Barthes 1977/194.

¹⁵⁷³ Barthes 1977/194.

didn't 'represent a "movement of ideas",¹⁵⁷⁴ the 'ideals' of a school, a business school; neither did I speak in the name of a 'function'¹⁵⁷⁵ while signing 'registration forms, testimonials'.¹⁵⁷⁶ A request, I simply ignored. I set myself apart. I refused to conform. An 'idealistic' counterpart who couldn't respond. Not even to their mannerism or voice. The faculty voice – a cynical tone of voice. And so '*what's the use of linguistics?*'¹⁵⁷⁷ It was 'of no use whatsoever'.¹⁵⁷⁸ Me – a mask of this dialectical relationship. A mask of myself. Artifice to my role, position, function. I couldn't stand up for myself. It wasn't an intellectual 'intercourse'. No – as we only 'exchange[d] ... signifieds, not signifiers'.¹⁵⁷⁹

'Back to Beuys ... he fused "aesthetics with sociopolitical debates" resulting into "an emancipatory pedagogy" to make education more "visible through performance"'.¹⁵⁸⁰

'I didn't.'

'Ah.'

'But neither did I adapt the "banking concept"¹⁵⁸¹ – this motionless, static, compartmentalized and predictable academic "reality".'

'As you gambled with more liberal, dialogical approaches – against curriculum-driven conventions ... as you believed in more democratic processes ...'

'All I believed in was activating the invisible, the imaginary, the unfamiliar, basically a non-formal model of educational practice.'

'Jack,' I shouted as soon as I entered the flat. 'Wait a second. I'm just back from the gym.' 'Gosh, look at you, really nice and yummy building work you do. Fancy a treat?' 'Always ... how did it go?' 'A farce.' 'What?' 'RO basically showed off straight away. Told me how successful his programme is. How successful he is.' 'Nothing wrong with that.'

'Probably not. And yet, how "simply" – and that's exactly the word he used – he transferred drama to strategy. Easy, so easy, he said and talked me through his story. 'What story?' 'He liked hearing himself.' 'Fine.' 'No wasn't—he was just rehearsing his lines until I finally got it. Click – click – click. This

¹⁵⁷⁴ Barthes 1977/197.

¹⁵⁷⁵ Barthes 1977/202.

¹⁵⁷⁶ Barthes 1977/197.

¹⁵⁷⁷ Barthes 1977/202.

¹⁵⁷⁸ Barthes 1977/202.

¹⁵⁷⁹ Barthes 1977/202.

¹⁵⁸⁰ D. Frimer, Pedagogical Paradigms: Documenta's Reinvention, *e-flux*, 2010, <http://www.artandeducation.net/paper/pedagogical-paradigms-documenta%E2%80%99s-reinvention/>, retrieved 17.3.2013.

¹⁵⁸¹ Following Freire (1970/72), 'this is the "banking" concept of education, in which the scope of action allowed to the students extends only as far as receiving, filing, and storing the deposits. They do ... have the opportunity to become collectors or cataloguers of the things they store'.

guy is cutting and pasting pieces from the performing arts into business models. That's what he does. Cutting and pasting. Slicing up "Psycho-T" to match "Porters 5". 'I don't get it.' 'Neither did I – at first.' 'Are we speaking about "Psycho-T" now?' 'Basically, this guy doesn't run drama workshops, but management development programmes and uses fragments of the dramatic arts as they "suit" possible business models.' 'Fine.' 'No Jack, it's not. It isn't fine at all! Let's assume you are working with "Psycho-T". But you are not applying the "System" as a "whole", but only take out components which have an affinity with a particular business context or business interest. Say, for example the notion of "affective memory". How can you effectively link "affective memory" to a particular business context?' 'But "affective memory" can be linked to any experience as it has been recognized in several schools, not just drama but also psychology, the Freudian, the Pavlovian ... where emotional memorizing means stimulating experiences related to "instinctive behaviour" or "subconscious power". Enhancing perceptual awareness or creative imagination are terminologies which are pretty common in any kind of business context.' 'But that's not what I am saying.' 'What are you saying?' 'RO would take the concept of "affective memory" out of "Stanislavsky's System" to transfer it to a current business situation – detached from what the "System" stands for.'¹⁵⁸² 'But does it need to be "attached" if his technique works?' 'That's not the point, Jack.' 'What is the point?' 'It's about quality.' 'What quality?' 'We need to be "mindful of what we are doing" when using the arts.'¹⁵⁸³ 'Do we? Do we need to be "loyal" to the creator and his creation?' 'It's about responsibility, Jack.' 'Is it? Responsible towards what? The institution? Yes. To provide education for business students and to meet professional and academic standards? Yes. To fulfil requirements towards standardization, measurability, learning and research? Yes. To adjust to EU policies and to generate "outcome-based education" and/or "new knowledge" in a so-called "creative Europe"? Yes. To be part of "the academic power-knowledge system of accountability checks

¹⁵⁸² *Stanislavsky's System*, according to Simhandl (1992/127), comprises fifteen components which are working in harmony with each other: (1) *the Art of acting is to create a character – internally and externally*. The individual starts with her/himself, before fusing into the character showing (2) *real passion and true feelings under given circumstances*. Being able to (3) *stimulate the unconscious creative work via* (4) *experience* and (5) *embodiment*, motivation is based upon three stimuli: (6) *reason* (judgement), (7) *will* (desire) and (8) *feeling*. Every (9) *new play and every new character* motivates the (10) *creative process which is unpredictable, chaotic in the beginning*. (11) *The soul* is essential since it displays attributes, characteristics, talents, qualities, which are the platform to experience. Stanislavsky's System is based on unity and the greater the unity, the harmony between the components, the more naturally and organically appears the creative act of the performer. Every element or unit of his System is part of the creative process of the character's development and (12) *transformation* takes place via embodiment, the search for the (13) *inner being* connected to (14) *constant action* so that (15) *the 'super-objective', the ruling idea* can be reached [my translation].

¹⁵⁸³ Barry cited in Nissley 2010/15.

and evaluative supervision"?¹⁵⁸⁴ Yes. But that's what you refuse to do anyway, sweetie. You only reluctantly adjust to quality checks and administrative duties. You believe in open-ended productions and "self-organized pedagogies".¹⁵⁸⁵ You try to avoid any "bureaucratic maneuver to stabilize hegemonic power/knowledge constellations",¹⁵⁸⁶ don't you? Listen darling, Stanislavsky is a long time dead. Why bother? Why are you getting so up-tight about this guy and "Psycho-T"?'

'A commitment to the arts "brings many challenges, but equally ... responsibilities".'¹⁵⁸⁷

'Back to "discipline-specific" methodologies, knowledge and quality sets in educational discourse.'¹⁵⁸⁸

Stanislavsky stirred me. My first encounter. Away from this 'image-system'. Stanislavsky became the object of my reading, writing, teaching.

Stanislavsky portrayed the future I was trying to read – a sense of fascination and captivation. It was this 'becoming' which attracted me. This 'present tense' of a still imperfect presence – these very moments where scenes and characters formed themselves in search for lost times. Proust.

With Stanislavsky I learnt to 'remember ... to be unhappy [or] happy' ... joyful or sad ... calm or agitated ... 'not in order to understand'¹⁵⁸⁹ but to feel. And so, I landed on the couch. It hit me – badly. I was caught up. Caught up in the economic reality of a B-school – moving into a university setting. 'How do you transmit capital of knowledge?' Management came straight to the point. 'Do I have to side with the power of language?' Yes, I do. As 'a new discourse can only emerge as a *paradox*'¹⁵⁹⁰ – one 'which goes against ... the surrounding or preceding *doxa*'.¹⁵⁹¹

I finally spoke. I spoke in the name of a position.¹⁵⁹² I spoke in the name of a lecturer in the field of management and business studies. That's what they wanted to hear. 'And which function do you serve?' 'BAM,' I said. 'What kind of experience do you offer?' 'Drama, Dance.' 'What about your MBA, MPhil ...?' 'Yes, yes.' 'What?' 'Nothing.' PDP they finally said, but didn't really mean it. They just wanted to prove a point. Tick a box. I didn't fit. I didn't fit in

¹⁵⁸⁴ Following Holert (2009/8), '[t]he problem is, once you enter the academic power-knowledge system of accountability checks and evaluative supervision, you have either explicitly or implicitly accepted the parameters of this system'.

¹⁵⁸⁵ Rogoff 2008/1.

¹⁵⁸⁶ Holert 2009/11.

¹⁵⁸⁷ O'Donoghue 2009/366.

¹⁵⁸⁸ Jelinek 2013; Piirto 2002.

¹⁵⁸⁹ Barthes 1977/2002/217.

¹⁵⁹⁰ Barthes 1977/200.

¹⁵⁹¹ Barthes 1977/200.

¹⁵⁹² Barthes 1977/202.

any particular functional category or department – and so, why should they
'give up [any] of [their] "slots"'?¹⁵⁹³

He paid his
Ballet Classes
Offered him more
If he performed.
In the way
He was told.
–
Back to posture.
–
Step forward
He said.
The boy
Turned around.
Following
Each call
While his mother
Was waiting
In the Bar next door.
Swallowing Bourbon.
–
Being a dancer.
Would set him free.
You have a gift
She said.
A gift
To please.
She meant
His mother.
–
Some pictures faded.
Some stayed alive.
The early stages on the swing.
Light-hearted playfulness.
Detached affection.
–

¹⁵⁹³ Mintzberg 2004/410.

She took him to the cinema.
I care for you.
She said.
'Your lipstick, Mum,' the boy interrupted.
And pointed to the bathroom next door.

-

He liked
Making pictures.
Of things resting in distance.
Too far to reach, to touch.
And yet
Captured.

-

Creating
Is a sign of belonging.
You can keep it - or discharge it.

-

Like passing glances.
You don't need to listen
To understand
Their stories.

-

It was a good day out.
Picnic in the Park.
Cutting fruit in slices.
They laughed.
They rested in deckchairs.
Just chilling.
She forgot her sunglasses.
Never mind
She said and meant it.

-

Dark shadows.
Under her eyes.
Yellow, Blue, Purple.
He did it again.
But never ask.
Just follow the rules.
Respect your mother.

-

He acted well.
 The boy.
 Escaped in adulthood.
 Eyes wide open.
 Expecting
 The sun to rise.
 –
 Praise the morning.
 –
 Music set him free.
 Rhythms like heartbeats.
 He paid him well
 This time.
 Money he spent.
 On ballet shoes.
 –
 Mind the Gap.
 Covent Garden.
 A special treat.
 A bonus.
 Thank you, Mum.
 –
 Both feeling the heat.
 The pain.
 The boy
 Still counting
 The steps.
 He had to perform.
 While hearing
 An audience clapping.¹⁵⁹⁴

I repeated the scene in sequences. Cutting them down. Breaking them up.
 From larger to smaller units, to just fine lines. 'Only to reserve the process
 eventually and reassemble the whole' – the 'division is temporary'.¹⁵⁹⁵ Just
 'fragments of the future' – progressive though – 'a temporal registration of the

¹⁵⁹⁴ Refined sequence/script 'A Child' – the mother–child relationship narratively manifests itself through sequences of brief monologues which are set like a poem. Scenes/units are short and dense, portrayed in the light of a 'photographic shot' capturing a particular moment of time. Units can stand alone and/or used in the form of recitals as the writer follows an experiential approach.

¹⁵⁹⁵ Stanislavsky 1937/1980/115.

necessary incompleteness'¹⁵⁹⁶ – that's how Schlegel saw it. A 'continuous thriving ... towards an end' – this 'ideal image of [a] completion' – a 'partial realization of something ideal ... a "becoming object" or scene'.¹⁵⁹⁷ And yet, it is the fragment which is the 'work of art' – 'a work of art is a project [as for Schlegel] art *lives* only in its incompleteness, as project'.¹⁵⁹⁸

Counting the steps, Jack re-emerged from his shopping spree. 'What's going on?' 'Rehearsing.' 'Noted, but you don't look happy. What about a bit of cheering up tonight? Any preferences? A bit of risqué cabaret and burlesque show? BXX?' 'That's a surprise.' BXX was never on Jack's list. 'You want to risk it?' 'Why not? You mentioned it.' 'You weren't up for it.' 'I am now.' 'I see.' 'Let's see what this over-excited hype is all about. How did SH described it: a place of mystique, mystery and sexual openness.' I was puzzled. It seemed I didn't know anything about Jack's desires.

And yet, isn't knowing someone precisely that – knowing their desire?¹⁵⁹⁹ I can't get to know you, Jack, as you are 'impenetrable, intractable'.¹⁶⁰⁰ Jack, you are 'not to be found; I cannot open [you up, or] trace back [your] origins'.¹⁶⁰¹ You won't let me and that's OK. I don't wear myself out. Not anymore. And so I shall never know and what remains is just 'a mystic impulse'.¹⁶⁰² Like BXX.

It didn't fit. 'Why is Colin into all of this?' 'Ask Colin.' Colin like Lex likes 'living on the edge'. Colin the 'it-kid'. Colin on the 'most wanted list'. Meisel, Testino, Sims or Klein perfectly lined up¹⁶⁰³. Join the cue. A pre-Raphaelite neo-romantic objectification. A sculptured 'beauty'. Lex would be up for it. Just ... 'show me whom to desire'¹⁶⁰⁴... but then get out of my way.

"If I ask you, 'is it cold out today?' before you answer, even with a 'yes' [or 'no'], or 'I didn't notice', you should, in your imagination, go back on to the street and remember how you walked or rode ... test your sensations by remembering how the people you met were wrapped up, how they turned up their collars, how the snow scrunched underfoot, and only then can you answer my question."¹⁶⁰⁵

¹⁵⁹⁶ Schlegel cited in Osborne 2013/169.

¹⁵⁹⁷ Schlegel cited in Osborne 2013/169.

¹⁵⁹⁸ Schlegel cited in Osborne 2013/169.

¹⁵⁹⁹ Barthes 1977/2002/134.

¹⁶⁰⁰ Barthes 1977/2002/134.

¹⁶⁰¹ Barthes 1977/2002/134.

¹⁶⁰² Barthes 1977/2002/135.

¹⁶⁰³ Fashion photography became the 'art's rising star' and 'fashion photographers [...] the new painters [...] drawing large crowds to exhibitions (which produce much-needed revenue from sponsorships, rentals and even merchandise) and enticing more collectors', http://www.nytimes.com/2014/09/18/fashion/fashion-photography-emerges-with-new-respect.html?_r=1, retrieved 26/04/2015.

¹⁶⁰⁴ Barthes 1977/2002/136.

¹⁶⁰⁵ Stanislavsky 1937/1980/71.

‘That’s—’

‘Stanislavsky.’

‘And ...?’

‘Because our actions “are not simply external”, but “based on [our] feelings; they are reinforced by your belief in them”.’¹⁶⁰⁶

‘On this note – it’s still pretty chilly.’

1607

We made it happen. A musical. Written and staged by final semester students at STWC. We had an ensemble of sixty-eight ‘bodies’ and even our own orchestra. I couldn’t believe how many ‘want to be’ actors, singers, dancers, play-writers, producers and musicians can be found in a B-school setting, which was excitingly challenging – even charming. ‘So, “Game, Set and Dodgy Balls” is it?’ ‘Indeed.’

Pumped up with antibiotics, we were heading to STWC. I missed the last stages of rehearsals and was curious about the outcome. Problems with acoustics, staging and acting – there was no flow, nor drive. But I left – guilty. ‘That’s the difference between first and final year students,’ Jack said. ‘What?’ ‘They are pretty self-directed.’

We walked down Dean Street where new bars, restaurants and shops had opened. The theatre was packed when we arrived. Students, friends, relatives, even colleagues and faculty heads. ‘Thanks for coming – great to see you – thanks for making it – thanks for your time – really appreciate your support.’ Shaking hands, introducing Jack, all of us smiling – full of anticipation and ... faith. A final check – let’s go – cheering from the crowd: friends and parents holding their breath, never saw their peers or kids performing – yet impressed and captivated by the unknown, hidden talents. Never thought Kim would be so visibly funny, or Lucy would sing so passionately while Tess flirtatiously took over the crowd – her father proud. ‘Look at Ted, sweetheart,’ the lady in black, blushing while turning to her husband, pointing out her son’s – until then – undiscovered talents. Ted was cracking one joke after the other, while Marco, swinging in ballroom style with Ginger, left the audience stunned. ‘Henry, look at Mia, isn’t she beautiful,’ another mother overwhelmingly acknowledged Mia’s solo. The newly discovered or unburied traits exhibited in the form of act, song and dance kept the audience engaged, animated and bewitched. And eventually the musicians, a rather neglected group, came into play: a great finale of jazz solos. The audience, endlessly cheering – the performers released, yet proud.

¹⁶⁰⁶ Stanislavsky 1937/1980/306.

¹⁶⁰⁷ STWC (Soho Theatre and Writers Centre).

'How to top this?' 'Merging all three modules.' 'Three?' 'Didn't I tell you?' 'No.' 'They offered me a core.' 'There you go.' Typical Jack. Calm and content. A cool icy beauty – but behind his Nordic looks there was a delightful, charming nature – extremely versatile. Adorable.

A swarm of perceptions came together 'to form a dazzling impression'¹⁶⁰⁸ – strolling through Soho, a welcoming atmosphere where I forgot the reality of an overwhelming London, an overpowering B-School – where the harshness of academia disappeared in the light of an 'aesthetically *restrained desire*'.¹⁶⁰⁹

'They will take over the Commonwealth Institute.'

'Who?'

'The Design Museum.'

'Moving up to flashy design-conscious high streets ...' Maxim smiled and sat down. We chose a table with a river view.

The captivating image of the 'other'.¹⁶¹⁰ A tender gaze – invisible to ourselves – these precious moments only seen from the outside. The 'I' became calmer, more confident, escaping eventually from the crisis of lost speech.¹⁶¹¹ I hear my voice. I am not tormenting myself anymore. And yet, what cannot be talked without the listener's indulgence.¹⁶¹² Each listener like 'each reader has his own indulgence';¹⁶¹³ so how do I adjust to an 'image-system' imprint – as you are still influencing me, Maxim.¹⁶¹⁴ You are still leading me to what I am saying. I am 'influenc[ing] myself with [your] *permission*: what I say about [myself] forces me to think as much about' you as about myself.¹⁶¹⁵

Klaus

We met in a coffee shop in Brewer Street. Enthused about the idea of creating short films where storytelling and scriptwriting came into play, finely tuned by 'Method' acting, I found a rich 'talent' pool of B students who were up to embracing a variety of art forms. But I wasn't a film-maker, neither a director, editor, producer and still a lousy scriptwriter – according to Jack.

¹⁶⁰⁸ Barthes 1977/2002/18.

¹⁶⁰⁹ Barthes 1977/2002/18.

¹⁶¹⁰ Sarraute 1989/1990/120.

¹⁶¹¹ Barthes 1977/2002/81.

¹⁶¹² Barthes 1975/1977/106.

¹⁶¹³ Barthes 1975/1977/106.

¹⁶¹⁴ Barthes 1975/1977/106.

¹⁶¹⁵ Barthes 1975/1977/106.

Klaus was an elderly model. Charismatic, attractive and in his fiftieth. An elegant sophistication surrounded him, mixed with a 'rough-around the edges masculinity'. Running not only a production studio in Soho, he was also lecturing. Scriptwriting, producing, directing. The 'art world', or 'film scene' knew him – and he knew others who might help out. Handy. And so, meeting Klaus in the early morning hours in Brewer Street opposite Madame Jojo's – a spot he chose – felt promising. 'Shall we see it as an experiment?' Klaus came straight to the point. 'Sure.' 'Never taught at B-schools – more into RCA, CSM, LFA – even LAMDA or RADA – but let's give it a try.'¹⁶¹⁶ Anything else?'

'No.' I did my homework and Josh, who had made the contact, confirmed my findings. We discussed contractual arrangements and agreed to meet up once a week. 'Sounds good to me.' Klaus got up and left. A short intermezzo. We were crossing 'disciplines', which became even more evident having Klaus on board. 'But that's what you do anyway with "Method", don't you?' 'But that's my area, my expertise, Jack. Now, with Klaus it's different.' 'Because he is the expert here? Because it's his area of knowledge? That you might have to "trust" him to make it work? Is that the problem?'

It wasn't – a problem.

Klaus left an impression. He kept the students motivated. He booked the Curzon and invited agents. Josh helped out. After ten weeks, ten short films were ready for screening. We made it. They made it. Bringing externals into the 'pool' paid off. Klaus responsible for storyboard, directing and producing. Pete, who Klaus knew for cutting and editing, and Tom took over copyright and licensing. I did my acting part. 'Method' on set. 'Three. Two. One. Cut.' It worked. The screening a success, the critics pleased, the students proud, and some swapped sides. LFS and RADA.¹⁶¹⁷ 'There are endless possibilities for these students to realize their ambition and potential within creative enterprises – whether business- or arts-based, their professionalism and enthusiasm will take them far.'¹⁶¹⁸ 'Who said that?' 'A response from Rod.' 'Followed by RD: "The film event 'Generation Z' at Curzon Mayfair was an unqualified success. The Cinema was packed. They laughed! They cheered! Isn't that what it is all about?'"¹⁶¹⁹ And here MP,' I said and handed over the review: "The students did an amazing job – they were as good as the things

¹⁶¹⁶ RCA (Royal College of Art), CSM (Central Saint Martins), LFA (London Film Academy), LAMDA (London Academy of Music and Dramatic Art), RADA (Royal Academy of Dramatic Art).

¹⁶¹⁷ LFS (London Film School).

¹⁶¹⁸ Citations from the original transcript are transferred into a literary narrative/MPhil dissertation, January 2010.

¹⁶¹⁹ Citations from the original transcript are transferred into a literary narrative/MPhil dissertation, January 2010.

we all watch here every week from budding film-makers".¹⁶²⁰ 'You see ... bringing Klaus in wasn't a bad idea, or was it?' But justifying and managing it was another story.

'Well, school management seemed cool about it. They saw the benefits.'
'But others didn't.' Jack smiled.

It was all about accountability. I had to justify the spaces I'd created. I had to defend knowledge which wasn't framed¹⁶²¹ by any disciplinary or thematic order. Knowledge which spread beyond conventions. The notion of 'freedom' didn't fit either. 'What is knowledge when it is "free"?'¹⁶²² And could there be knowledge, which is more 'free' or allows more 'freedom' than others?¹⁶²³ And if so, what does this 'freedom' do? What does it do in the context of procedures and structures? And so, this kind of 'new' discovered knowledge was seen as a disruption to the conventional – an uncomfortable implication.¹⁶²⁴

It challenged predictable outputs and outcomes where the 'I' remained as 'singularity'¹⁶²⁵ – detached from functional or operational demands of the institution. I simply didn't match. 'I guess you have to be stronger, sweetie. Challenge yourself, but also others. Learn how to respond to the situation without drowning in it, but perhaps you like it?' 'What? Drowning?' 'Just think of "Cliché", you are pretty confident there.' 'But that's my scene, Jack.' 'So what?' 'Toughening you up could be a nice incentive to go out again. Fancy a treat?'

'Why London?'

'What?'

'What brought you to London?'¹⁶²⁶

'Stories.'

¹⁶²⁰ Citations from the original transcript are transferred into a literary narrative/MPhil dissertation, January 2010.

¹⁶²¹ Following Rogoff (2010/1), 'this kind of "unframed" knowledge ... [where] knowledge *does* rather than *is*'.

¹⁶²² Rogoff 2010/3.

¹⁶²³ Rogoff 2010/3.

¹⁶²⁴ According to Rogoff (2010/5), 'knowledge, at present, is not only enjoined to be "transferable" (to move easily between paradigms so that its potential impact will be transparent from the outset) and to invent new and ever expanding outlets for itself, it must also contend with the prevalent belief that it should be obliged not only to seek out alternative sources of funding but actually to produce these. By producing the need for a particular type of knowledge one is also setting up the means of its excavation or invention – this is therefore a "need-based" culture of knowledge that produces the support and the market through itself.'

¹⁶²⁵ 'Singularity' following Rogoff (2010/10), 'provides us with another model of thinking relationality, not as external but as loyal to a logic of its own self-organization. Self-organization links outwardly not as identity, interest, or affiliation, but as a mode of coexistence in space. To think "knowledge" as the working of singularity is actually to decouple it from the operational demands put on it, to open it up to processes of multiplication and of links to alternate and unexpected entities, to animate it through something other than critique or defiance – perhaps as "free".'

¹⁶²⁶ Winterson 2000/2001/35.

'Stories about what?'

"Boundaries. Desire."¹⁶²⁷

'That's Winterson.'

'That's right.'

'What about you?'

"Boundaries. Desire."

Clique. An elegant bar with tasteful decor. Dressed up, I enjoyed walking alongside endless mirrored corridors. 'Missing the catwalk?' The bar was crowded. We found a niche overseeing the promenade for new arrivals. 'What's happening?' Karl joined us for a drink. Karl worked for Storm. Catalogue. 'I am turning 28 next year'. 'We all do.' 'What?' 'Get older ... how is Ant?' 'In and out. Spends most of his time in NY – between Ford and MG ... here they are ...' Karl turned around. Young faces. 'That's the "beauty" of it.' Is it ...? Boss had a 'new faces' demo.¹⁶²⁸ A need collection. We were feeling the heat. 'Tempted?' Jack asked. 'What are you waiting for,' Karl pushed Jack into the crowd. I observed the mob. A sudden glance. A wild look. Fair, spotless skin. 'There is always something feminine in the essence of the beautiful.'¹⁶²⁹ The boy followed my view. A loose shirt enveloping skinny features. Transparent. Black and white. I felt attracted to this rawness. A hint of natural innocence – 16, 17? I didn't want to intrude – just capturing the moment – detached. Like an onlooker who was studying a portrait from a certain distance. Thinking about the 'new romanticism' notion of transition. Moving from one place – still not yet left behind – to another – yet not entered. He walked away. Out of the 'frame'. I needed fresh air. My head was buzzing. I took my coat, looked out for Jack. No Jack in sight. I left, walked up to Dean Street. Soho Square was packed. I resisted each temptation. Still mild for October. The last warmth of an Indian summer. A slight touch. Hidden. An empty spot. Features in motion. A fleeting look. I lost my sense of time until we heard sirens. 'An accident,' he said and stroked my lips. I felt like stepping out of a silent movie. An anonymous, soundless self-encounter – set me free. I walked back. A huge flower arrangement met my gaze. 'PURITY' it said – tatty, but – calming. At home no Jack in sight. I sent a text. 'All great – no worries.' An immediate response from Jack. I relaxed. He didn't return – not that night, not the following, not the night after ...

¹⁶²⁷ Winterson 2000/2001/35.

¹⁶²⁸ Hugo Boss is a German fashion house.

¹⁶²⁹ Mann mentioned in Minden 1997/3.

'Images emerge, or re-emerge.'

'But "not quite the same in front of the [other]"¹⁶³⁰ ... rather transformed, translated into rough sketches.'

'Fragmented.'

Pierre

Exhibiting in Mayfair. Zizi. In partnership with M.A.C – a mix of short films and computer-animated design installations meant hiring the gallery for at least a week. 'Are you guys up for it? Either take it or leave it – responsibilities, liabilities, risks – but then also swap the endorsement from Pierre. Swap M.A.C. Swap NY.' We went ahead, signed the contract and ... Jack was moving out. He'd met his 'soul-mate'. He came back at the end of the week, collected his stuff. He looked at me – guiltily. I didn't ask.

It didn't take him long to pack. A taxi waiting. Jack my friend. A person I trusted. We had a good time – together. Nothing frantically, madly, wild. Nothing like Vas – like Lex. Vas taught me about loving and losing. Lex about longing and leaving. I am fine. I am cool. Jack looked at me, inquisitively. Looked out for more. I squeezed his cheek. He left.

"In the amorous realm, the most painful wounds are inflicted more often by what one sees than by what one knows."¹⁶³¹

'You are a romantic.'

'Barthes wasn't.'

We met in Vienna. Pierre swapped jazz for design. He worked for Mareno & Rockwell before moving to M.A.C. Pierre transformed M.A.C. Pierre, the dancer, architect, headhunted to join ELG. Pierre had 'talent', that's what they said. 'Artistic' talent – they meant. An 'eye' for novelty. Pierre never read a balance sheet. 'You will be trained on the job.'

They provided a coach, a mentor. ELG looked for innovation. Pierre offered innovation. M.A.C Japan was his first stop. Pierre introduced – a new 'aesthetic form'. A 'dynamic openness'.¹⁶³² Pierre recognized situations, built relations – differently. Pierre used space, form and colour – inversely. Design was not only presented, but also experienced. A reminder of the 'situational turn' – something, minimal art might have suggested. For Pierre, design

¹⁶³⁰ Sarraute 1989/1990/197.

¹⁶³¹ Barthes 1977/2002/132.

¹⁶³² Avanessian 2011/46.

operated ‘with and upon parameters that determine[d] the experience of [the] work’.¹⁶³³ Pierre created ‘exhibition value’ – something more ‘post-conceptual’ ... ‘post-minimal’. Pierre’s ‘work’ challenged the unknown, the ‘not known’ ... something – ELG rejected. Pierre, however, resisted. Persisted. Got his way. M.A.C Japan backed his concept. NY baffled. ELG defeated. They met. Fifth Avenue. ‘Tell us your story’, they said and listened to an enthusiastic young dancer-designer-manager ... then Vice President – an ‘American dream’ came true – a narrative, the students liked to hear each time anew – topped up with a little bit more ‘make up’.

“The storyteller takes what he tells from experience ... or that reported by others [and] makes it the experience of those who are listening to his tale”.¹⁶³⁴

‘Crowned with a bit of personal growth, a bit of judgement enforced by social order and—of course—’

‘A happy ending.’

The opening night went smoothly. The public admired emerging ‘talents’ and M.A.C. NY reps added to the ‘artistry’ on display. A pretty self-managed endeavour. I felt relaxed with Pierre. He was the link to Vienna. Pierre also felt for Lex. They grew apart while we kept in touch. Enjoyed London. Each night new encounters. Openings. ‘Latest edition’.

A reminder of Café Central. The bar was packed. Pierre tempted. Unknown faces. Different types, forms. ‘Enjoy,’ I said – turned around. Back in the ‘frame’ – the boy from Clique. His contours adored by an unknown onlooker. I looked at him from a different angle – a perspective the ‘other’ couldn’t see – parallax – as changing locations or positions influencing our perceptions.¹⁶³⁵ A ‘space of aesthetic harmony’, where one does ‘not see the connection of things ... [but where] everything appears as a question of that’.¹⁶³⁶

Man ist nur sich selbst wenn man ‘für das Ganze’ existiert.¹⁶³⁷

“The *internal* interconnections of individual temporality.”¹⁶³⁸

‘An equilibrium of self-development and integration.’

‘In classical terms.’

¹⁶³³ von Hantelmann 2011/192.

¹⁶³⁴ Benjamin 1955/1999/87.

¹⁶³⁵ Sameshima 2007a.

¹⁶³⁶ Moretti 1987/2000/18.

¹⁶³⁷ Dilthey cited in Moretti 1987/2000/18, ‘man is truly “himself” only in as much as he exists “für das Ganze”, for the Whole’.

¹⁶³⁸ Moretti 1987/2000/18.

'Der Zusammenhang im klassischen Bildungsroman could also be an opening up to the outside ...'

'With emphasis on "could".'

'The network of external relationships.'¹⁶³⁹

'Here we go ...'

Josh

The Edinburgh Film Festival (EFF) would be the real test. The Curzon invited me. I acted as panel member. I demonstrated collaboration. I spoke about Bschooll education. I spoke about artistic interventions, arts-based curriculum design, arts-based learning. I felt excited. Proud of what the students had achieved – of the direction the course was taking – how it was created, co-created, shaped by students. I wanted to speak 'out'.

But – I didn't.

I didn't stand up. I didn't protect our beliefs and values, or what we valued or believed. I didn't perform – as expected. I didn't maintain the status quo. I didn't maintain the rituals of conformity in the media of verbal interaction. I failed to conform as I failed to perform.¹⁶⁴⁰ I didn't realize that I wasn't even 'authorized to speak'. I spoke without 'authority'. I lacked not only 'technical competence', but also 'social competence'.¹⁶⁴¹ I lacked all the skills of a 'legitimate speaker'.¹⁶⁴² I produced statements which were 'semantically empty'.¹⁶⁴³ And the unbearable lightness of partaking made it even worse. We were part of it. We were part of an RD Industry Screening. We screened at the UGC Haymarket. We received reviews. 'So what?' There was no sympathy. I didn't recognize the 'others' discourse. I didn't recognize another social identity.

I didn't recognize that it was the speaking of a stranger. I didn't recognize that 'I' was the outsider. I spoke in a language which was not my own. I spoke in a language which was not only new to me, but which I didn't even choose by myself. It wasn't a language of 'me' and 'we' – a language that binds.¹⁶⁴⁴ There was nothing that linked us. 'How can you make profit?' they finally asked. 'How dare you,' they meant. And the feedback – 'some of the

¹⁶³⁹ 'One must learn first and foremost ... to direct "the plot of [one's] own life" so that each moment strengthens one's *sense of belonging* to a wider community' (Moretti 1987/2000/19).

¹⁶⁴⁰ Yúdice 2003; Butler 1993.

¹⁶⁴¹ Butler 1997/157.

¹⁶⁴² Butler 1997/157.

¹⁶⁴³ Butler 1997/157.

¹⁶⁴⁴ Butler 1993/185.

films could be published as a pre-feature film in cinemas world-wide¹⁶⁴⁵ – they laughed it off. ‘So these guys must be good, then. Can we borrow them, your students, can they make money for us? ...’

And that was it!

Call it ‘disciplinary storytelling [where] each discipline has its own truth or assumptions ... its foundational premises’¹⁶⁴⁶ with its own set of questions, reference points and levels of expertise¹⁶⁴⁷ – especially if it’s about ‘cultural products’¹⁶⁴⁸ or ‘artistic products’ which are utilized and argued in another discourse, or produced in a different field, sphere or discipline – and even if we were working with people from the cultural field, were the ‘products’ we created ‘made with the history and knowledge set of art practice in mind’?¹⁶⁴⁹ Did we draw from established knowledge sets, from ‘historical’ contexts of art practice?¹⁶⁵⁰ Did we look for new, nuanced or more complex stories or ways of ‘seeing’ through the discipline of art? Plus – the issue of making a profit. As for many artists, precarious working conditions are still the norm – as they work as independent artists, writers or producers ‘mostly without stipends, salaries, pensions, unemployment protection, contracts’¹⁶⁵¹ or institutional support – as they might not have this kind of ‘backing’ we got. We were lucky – and they protective. Protective towards canons within their own field – protective towards discipline-specific methodologies and knowledge sets ...¹⁶⁵²

‘That’s “the difference between the trite and banal ... the nuanced and complex”.’¹⁶⁵³

‘That’s what “they” thought.’

‘That’s not the point.’

‘What is your point?’

‘That the market also values “self-conscious artist-brands”.’¹⁶⁵⁴ It values the banal, the trite, the trivial, the boring, the mechanically reproduced, the commercial, the service ...’¹⁶⁵⁵

¹⁶⁴⁵ Citations from the original transcript are transferred into a literary narrative/MPhil dissertation, January 2010.

¹⁶⁴⁶ Jelinek 2013/128.

¹⁶⁴⁷ Piirto 2002/2009.

¹⁶⁴⁸ Piirto cited in Prendergast 2009/xxvi.

¹⁶⁴⁹ Jelinek 2013/149.

¹⁶⁵⁰ Jelinek 2013/149.

¹⁶⁵¹ Vidokle 2010/6.

¹⁶⁵² Jelinek 2013/149.

¹⁶⁵³ Jelinek 2013/148.

¹⁶⁵⁴ Jelinek 2013/154.

¹⁶⁵⁵ Jelinek 2013/148. ‘The idea that money, patronage, and trade automatically corrupt the wells of imagination is a pious fiction, believed by some Utopian lefties and a few people of genius like Blake, but flatly contradicted by history itself’ (Hudges cited in Austin and Devin 2009/29).

'I tell you what they thought – pseudo-political products for self-indulgent consumption. A democratic form of art. They laughed it off. Creative capitalism. Sure. A new culture of entrepreneurship and management.'

'But what did you expect – an "unprecedented" expansion for economic and sociopolitical benefit?'¹⁶⁵⁶

'And who actually benefited? Mind your own business. But we didn't. We stepped out. Stepped over. Crossing boundaries. We acted as interruption – and communicated – nothing.'¹⁶⁵⁷

Knut

"Pas de deux" will be performed at the Clink Prison.'¹⁶⁵⁸ 'Is that a statement?' 'Yes.' 'Any chance to discuss?' 'No.' The script was ready and adapted to the scenery. Each scene staged in a constructed prison setting. 'Beautifully' adjusted to Clink. 'You must be joking?' 'Come on Knut, don't be so joylessly conventional. It's an amazing site. You need to see it – it's really different.' 'I bet.'

And so we met – again.

I met Knut in his first year. Knut the actor – 'Method'-trained – producer and director. Knut the magician, comedian and joker – and Knut the student, now colleague who took over the rehearsals with first-year students. 'Markus,' Knut said while adjusting the space, 'go ahead.'

At 10 I owned control – At 12 a fortune.
They made it easy.
How lucky I was, I thought but didn't care who it was.
On the job I just listened.
And measured.
Time.
A minute can be long.
A minute to serve even longer.
How messed up I was – I discovered later.
Much later ... They told me as soon as I licked the fence.

¹⁶⁵⁶ Yúdice 2003/9.

¹⁶⁵⁷ Emmelhainz 2013/8.

¹⁶⁵⁸ 'The Clink Prison Museum is built upon the original site of The Clink Prison [...] dating back to 1144 [,] [which] was one of England's oldest and most notorious prisons', <http://www.clink.co.uk/>, retrieved 26.04.2015.

Now, I am counting months.¹⁶⁵⁹

‘Stop, thanks.’ A new concept developed. Third year students, trained in ‘Method’ and ‘Psycho-T’ in previous years, mentored and ‘directed’ first-year students. ‘Try unit twelve.’

Years later it comes back.
Unexpected.
Jumps at you
Rips you apart.
Splits you in halves
Quarters.
Squeezes
You
To deaths.
Not yet
You can still hear ...
The audience
Clapping.¹⁶⁶⁰

Knut was spot on – everything was under control – his control. Knut was ‘running the show’. He acted, directed, set up rehearsal schedules and study times. Knut worked out the script, made suggestions – organized props and costume demands, had an ear for each and every student and even managed my timetable. ‘Thanks, now unit four.’

Between the chapters
Dust.
Spread out in fine lines.
White Linen
Untouched.
The other
Remains
Silent.
A lifetime
Between

¹⁶⁵⁹ Scene of the original script/Pas de deux performed at the Clink Prison Museum, November 2005.

¹⁶⁶⁰ Scene of the original script/Pas de deux performed at the Clink Prison Museum, November 2005.

Us.
I wanted to speak to you.
I can wait.
Waiting as you did.
It's getting darker now.¹⁶⁶¹

And what an energy this guy had. Knut half my height, double my size, but still – firm body presence: a flow, drive, whirling around – positioned and repositioned himself. I admired his enthusiasm, his attention to detail while getting thirty first-year students into 'acting' mood. 'Nearly there – unit seven.'

I wish I could.
Getting rid of the screams next door.
Letting images
Run in silence.
Pictures I drew a long time ago.
Keep me going.
Day-by-day routine.
'Once a boy a wild-rose spied
In the hedgerow growing,
Fresh in all her youthful pride,
When her beauties he descried,
Joy in his heart was glowing.'¹⁶⁶²
Once ...'

'Did you actually get it?' Knut asked. 'I mean each of you, not just Markus.' No response. 'It's not the easiest way of storytelling, and what is it anyway? A script? A play? A poem? Something you expected? Probably not. So, how do we make it work? Can it work?' A rather introvert, handsome, tall and skinny boy spoke up. 'Can we play with it?' 'Experiment with it? Sure. Scrutinize, dissect the script. Transfer the text. Use your own words and settings.' 'Thanks.' The boy waited for an assuring smile – from Knut.

The communication channels changed. First-year students directly reported to final-year students. I stepped back – learnt not to feel sidelined. There was an increased correspondence between levels and peers.

¹⁶⁶¹ Scene of the original script/Pas de deux performed at the Clink Prison Museum, November 2005.

¹⁶⁶² Scene of the original script/Pas de deux performed at the Clink Prison Museum, November 2005 – the last five lines are adapted: J. W. von Goethe, 'Heidenröslein', translated by Henry Holden Huss, <http://unheardbeethoven.org/search.php?Identifier=gard17>.

Everybody ran to Knut. Knut was it! Knut on the most wanted list. ‘Let’s go.’ Knut separated the students in pairs. Creating ‘their’ scenes, the students worked with different sets of space, time, disruption and flow. A rhythm of ‘togetherness’ developed. Characters emerged, disappeared and re-emerged in more familiar, more domestic settings like flats, offices, bars, clubs or restaurants providing a wider set of interpretations and meanings. And on top there was Alvin. The boy with a stutter. Alvin liked movement and sound. Alvin sang behind closed doors. A form he chose. In group settings he moved – speechless, not soundless. He picked up quickly. Developed his scene – in slow motion. It all came together. The ‘d-day’ arrived.

They made it, earned it, owned it. They play, script. They performed ‘Pas de deux’ in a way I never imagined. The actors ‘flew’, the audience followed and Alvin’s voice ‘touched millions’.

A set of ‘relational’ practices.¹⁶⁶³

Shared authorship, equality of meaning-making where the student as co-producer facilitated empowerment through collective and non- authoritarian, open collaboration.¹⁶⁶⁴ A freedom within a self-disciplined form of authority – where standardized procedures such as ‘learning outcomes, assessment criteria, quality assurance, surveys, reports’¹⁶⁶⁵ were less important than experimental content and delivery. A ‘creative space of freedom and discovery [for those] who “taught to each other”’ ...¹⁶⁶⁶

‘And the script worked as a tool which allowed a kind of “unframing”, “reterritorialisation” and “resingularisation”’.¹⁶⁶⁷

‘Simply put, they dismantled it – the students. Pulled it apart. Broke it up. Sliced it into pieces. I got used to it – gradually.’

‘And the reader held “together in a single field all the traces by which the written text is constituted” ...’¹⁶⁶⁸

T&T

¹⁶⁶³ Bishop 2012a/245.

¹⁶⁶⁴ Bishop 2012a/266/267.

¹⁶⁶⁵ Bishop 2012a/268.

¹⁶⁶⁶ Bishop 2012a/269; Barthes cited in Bishop 2012a/272.

¹⁶⁶⁷ Guattari 1995/131.

¹⁶⁶⁸ Barthes 1968/4; Barthes 1977/148.

Who needs Bollywood? 'Not sure if I want to work with these "queens".' 'Give it a try, meet them, talk to them. T&T are pretty "it" at the mo.' 'So?' 'And they are really easy-going "girls". You will see.' I couldn't see it – yet. Never touched it before. Bollywood.

Never dreamt about it, but actually, why not – something different, diverse, culturally contrasting, that might be appealing – widen perspectives.

Let them decide. 'Are you up for it?' Of course they were. The students responded – instantly. Theme set – 'East meets West' – they bought it – bought the idea – bought the boys clinging, hanging on to their 'success' – welcome to the Bollywood 'world'. Pretty, nice, hot, sexy 'sisters' – yet overwhelmed by so much flattering attention from all these B students, they decided to appear in pairs – T&T – always. T&T became the running joke. Plus these rumours. 'Don't you know?' 'No, I don't.' 'They coupled, split, came back, then split again, now they are working together – ABG and this lot.' All this queer stuff out in the open added a new narrative to the course. The students were not used to such a 'package' – and yet, the hip of Bollywood was taken plus the 'queens'. The students loved it; loved them – a new experience: intruding, inspiring, and then the promise of Z, all students invited to an extra treat. Get to know 'Bollywood' on the dance floor – an exclusive club – a request from T&T. Fieldwork, they called it.

An ethnographic trip. Brick Lane followed by Southall before hitting the 'stage' at Z. The pavements full of shimmer, shiner saris, spicy samosas, head massages and henna tattoos. 'Go for it, don't miss out – try B4U!' 'Tempted?' Entering the club, the students mingled, adapted quicker than I thought. 'That's so cool, thanks for coming' they shouted while one of the babes was showing off, offering one cocktail after the other. Watching the lively crowd on the floor, I sat at the bar. Pretty posh, pretty racy – point taken. 'Not interested. Thanks.' The second bar on the top felt more intimate – away from the crowd. Away from the students I felt relaxed. Let them enjoy. I joined the private viewing of the latest YC trailer – enjoyed a more settled atmosphere, less the trailer – a friendly setting – yet, why are these guys so excitingly attached to this glittery flashy 'show-bizz thingy'? That wasn't me. Never was. Suddenly I thought about the people I met. Like characters of a play constantly shifting and changing ... a *mélange* of identities. Z was a success – as was the showing a few weeks later. 'East meets West'. On screen and stage. T&T pleased, the student proud and Cannes was calling. Ridiculous. The demo sent, the shorts reviewed. Passed. The 'girls' came back full of admiration. That's the way forward. Recommendations sent to school management. Accepted. T&T on board – taking on more. More

rehearsals, reports, reviews, evaluations, meetings – and then ... after this initial buzz, ‘reality’ kicked in – excuses were made, apologies, regrets, confessions, ‘sorry I can’t make it’ – defenses, ‘please take over, cover for me’ – and all of a sudden the whole Bollywood hype was over, gone, swept away, leaving a bitter taste behind. After the initial ‘wow’ effect, the ‘babes’ realized that their commitment to academia was less attractive than the sparkling, shiny, flashy ‘entertainment’ world of ABG. They left.

‘Why did they commit in the first place?’

‘New opportunities – to influence in new contexts, to enter another market, to strengthen their popularity status ... probably an “image” question ...’

‘But did you never ask what would happen “if it doesn’t work out”?’¹⁶⁶⁹

‘Nope.’

Roc

‘We could get KS and Cube involved – for free.’ ‘A child at war’ spread quite a bit of noise, particularly with YK and YJ on board and their ‘children crying’ theme. YJ’s paintings were full of simple symbols, figures with round heads, big mouths, nasal mucus, teardrops, exaggerated cigars and microphones. Fashionable adornments in extremely bright colours – created a powerful visual effect. YK paid attention to survival experiences, loss, history, society, weakness, coldness, commercialization, reality feelings expressed through pop art, absurd realisms and kitsch. YJ and YK suddenly stood out. Seen as alternative artists in contemporary Chinese art circles. ‘YK even joins us at the opening night,’ Roc said. ‘YK personally attending – KS must be impressed? How did you find them?’ The course was taking a new direction with new players involved. The contemporary art market. ‘An incident, really,’ Roc smiled. ‘An installation in Amsterdam where I met both artists. I mentioned the theme, KS and Cube – that’s it.’ ‘That’s it?’ ‘“A child at war” worked for them.’ ‘And you agreed without back-up?’ ‘I did.’ How confident can you get? If you let them. First Knut, now Roc. Do I instil too much self-direction, offer too many ‘self-organized pedagogies’?¹⁶⁷⁰ Do I let them thrive in too many self-managed educational environments where they envision, design, develop and enjoy themselves? As learning appears anywhere – anyway – from streets to bars and clubs, from self-organized seminars to

¹⁶⁶⁹ Schutt 2012/89.

¹⁶⁷⁰ Rogoff 2008/1.

science shops or *Wissenschaftsläden*,¹⁶⁷¹ from theatres to gallery spaces to unexpected places supporting this kind of emancipatory pedagogy. Did I say emancipatory? This learning ‘with’ instead of ‘from and about’ – a pedagogy of collaborative practice where the outcomes remain rather undefined, unforeseeable, unpredictable. It seemed to work. They were engaged. Took over. ‘The deal is we keep the profit,’ Roc said. ‘The profit we make on top of two thousand pounds for each painting we sell. Pretty impressive large-scale paintings. We can expect six per artist.’ Working with new and upcoming Chinese artists felt promising, particularly after the ‘art works’ arrived. Gigantic pieces full of intruding features and symbols seen as a ‘wake-up’ call of contemporary China. ‘KS teams up,’ Roc interrupted and introduced me. ‘Thanks Ken.’ I was blushing. I didn’t know how to act, react, what to say, how to say it. I didn’t understand their language.

‘IAE.’

‘What?’

“International Art English” ... unites a “community of users” including “artists and curators ... gallery owners and directors, bloggers, magazine editors and writers, publicists, collectors, advisers, interns, art-history professors, and so on”.¹⁶⁷² Basically, the “art world” has its particular vocabulary.’

‘A distinctive lexicon.’¹⁶⁷³

‘You name it ... an artists’ work “interrogates, questions, encodes, transforms, subverts, imbricates, displaces” ...’¹⁶⁷⁴

And what did I know about contemporary Chinese art? I felt restless, agitated pretending that everything was cool. The opening night was a success. We had a lively crowd. Ken’s contacts made it to a nice little number. A relaxed atmosphere. Dealers, curators, critics kept YK ‘happy’. Business cards were exchanged, pictures taken, catalogues signed. YK enjoyed himself in the spotlight – beautifully ‘framed’ and ‘named’ by B-school students who constantly chased him. ‘YK, do you have a minute—YK, please meet—’ Shaking hands. ‘Cologne would be my next stop, then Kassel, the

¹⁶⁷¹ Schneider 2010/3.

¹⁶⁷² A. Rule and D. Levine, international art english, *triplecanopy*, 2012, http://canopycanopycanopy.com/16/international_art_english, retrieved 9.3.2013. ‘International Art English’ was produced by Triple Canopy as part of its Research Work project area, supported in part by the Brown Foundation, Inc., of Houston, the National Endowment for the Arts, and the New York City Department of Cultural Affairs in partnership with the City Council.’

¹⁶⁷³ Rule and Levine, international art english, *triplecanopy*, 2012, http://canopycanopycanopy.com/16/international_art_english, retrieved 9.3.2013.

¹⁶⁷⁴ ‘IAE rebukes English for its lack of nouns: *Visual* becomes *visuality*, *global* becomes *globality*, *potential* becomes *potentiality*, *experience* becomes ... *experiencability*’, http://canopycanopycanopy.com/16/international_art_english, retrieved 9.3.2013.

Dokumenta ... excuse me.' Another photo taken, another catalogue signed. 'YJ. Yes. Many joint exhibitions, mainly China. A few in Europe. London, Amsterdam. A similar style, interest, ambition.' 'YK, one more admirer. Please, join the lady in red.' The students pointing out, providing directions, channelling questions and requests. There was a swinging atmosphere of coming and going. An unruly energy, where the Cube took 'its place alongside the artist as medium ... it transform[ed] while remaining itself unchanged'¹⁶⁷⁵ 'A child at war' spread beyond KS. Two years later each painting was auctioned at Sotheby's NY for ten times the price we set.

'And you missed out.'

'That's the market.'

"Art can be interpreted as a sum of works circulating on the art market ... [where] every work of art can function as a commodity."¹⁶⁷⁶

'The liberated art world.'

'The globalized liberated art world.'

'The one that plays "fast and loose".'

'Beyond conventions.'

Institutionalized conventions. The one that comes closer to other worlds. The one that swings between representation and presentation – oscillating in time–space relations – in the age of transition, the age of 'act-process-happening', where complex, 'thought-provoking' art competes against entertaining and easily digestible art. These kinds of 'unreasonable-crazy-creative-anything-goes-experiences'¹⁶⁷⁷ that result into new power dynamics. The boom of the commercial art market.¹⁶⁷⁸ An enterprise culture where commerce and contemporary art became an 'increasingly intimate and powerful pair'.¹⁶⁷⁹ Where art can be anything, anything you like or anything at all, because 'only those who look on at art are of significance'.¹⁶⁸⁰ And if you try to detach yourself from commerce, it still inflicts itself upon you as it inflicts itself upon other markets, the 'non-profit market of emerging artists', the 'market of trendy themes', the 'intellectual market', and yet, without its

¹⁶⁷⁵ O'Doherty 2007/39.

¹⁶⁷⁶ Groys 2011a/1.

¹⁶⁷⁷ Murphy 2012/74.

¹⁶⁷⁸ Lind 2012/7.

¹⁶⁷⁹ Lind 2012/8.

¹⁶⁸⁰ Murphy 2012/75.

academic nuances, the one which is popular, but without being populist¹⁶⁸¹ – all in all a negotiated environment which is only transparent to those who understand the rules and inhabit that particular ‘space’.

I didn’t.

I didn’t understand the rules. I didn’t inhabit that space. A closed society I wasn’t authorized enough to be a part of. I didn’t discuss forms and signatures. I wasn’t involved in endless negotiation. I wasn’t the one who judged the work. I wasn’t the one with ‘good taste’. I wasn’t even a ‘relational connoisseur’, neither a contemporary nor a ‘fundamentalist’ believer.¹⁶⁸² I wasn’t accredited to value – art.

Matt

‘No. It’s not Chrystal, neither Collection and the BXX was never on the list. We are thinking about rebranding.’ ‘Rebranding?’ ‘And with VU, an ultra-cool setting, we will make it.’ ‘Are we?’ I realized that the terminology of ‘we’ became increasingly part of ‘our’ vocabulary.

We – our – us.

Matt found a space in Shoreditch. VU, a warehouse under railway bridges, an amazing atrium, huge glass-panelled ceilings plus real Victorian brickwork. ‘It’s massive. You can hire it for shows, shoots, castings, installations, concerts, exhibitions. It’s an extremely versatile and flexible space. Are you up for it?’ Matt asked. ‘Me? Aren’t you addressing the wrong audience here?’ ‘Burberry used it last year. It was cheap, a real bargain. It sits beside BBB.’ ‘BBB?’ Another warehouse, restaurant and cocktail lounge exhibiting the free spirit of ‘bohemian decadence of Cool Britannia’. ‘Art Deco hits the sixties’ and seventies’ opulence. How does this sound?’ ‘Engaging.’ ‘Exactly.’ Matt smiled. ‘Don’t fall in love with an idea.’ It was the setting, the space, the composition, the material, texture, colours, light – just the feel for it – incomplete, urban, rough. A beautiful imperfection, a perfect match for an art-fashion composition. “‘Select” will promote “New Faces” that add credibility.’ Matt pitched the idea. ‘L’oreal, Vitamin Water, Pret, UB and Qvest already signed up. Burberry works as exclusive promoter. A full runway collection in store. Thirty looks from CSM and RCA. MA design graduates will join. A collaboration.’ ‘Cool.’ Collective attempts. A challenge. As ‘we’ weren’t speaking the same language, nor seeing similar patterns, neither sharing

¹⁶⁸¹ Lind 2012/8. All these markets became ‘increasingly entangled with one another causing many cultural producers to opt for an escape into the “minor arts,” in an attempt to avoid the “major arts” of the mainstream’ (Lind 2012/8).

¹⁶⁸² Bourriaud mentioned in Murphy 2012/75.

similar 'meanings'. B students provided an economic condition for project work, where economic interests presented a threat to 'artistic autonomy' in the context of choice, selection and working practice. There wasn't any compensation either. We couldn't afford the fees. PR and a subjective experience was all we could offer.

And so we entered a field of struggle. Fulfilling diverse needs and wants across the disciplines, the students eventually realized that they were working beyond themselves, beyond their own satisfaction and their own criteria of judgement. The joint activity meant to pursue the production of a specific 'social use value'. And with only two more weeks to go the disaster struck. We hired an empty space. Insurance, liability and risk assessment were not part of the contract. The school wanted us to swap venues. Yet, promises were made and invitations had been sent. Crisis meeting at 7 a.m. I never saw the students so early, so alert. 'Cancel it? You must be joking,' Matt screamed. Heated debates, mixed feelings, emotion overload. 'The space is our selling point.' 'We know that, Matt. Stop screaming.' Students were torn. Shall we risk it? Yes. Others said no. I was advised to cancel the show. 'I'll pay for it.' 'You won't. Calm down.' We paid at the end. Tapped into an emergency budget. Bought and rented whatever was needed – assessments, agreements, insurances, licenses, security. The contract was signed. We kept our promise – lesson learnt.

'Never fall in love with an idea.'

'Never overstep the line.'

'And then the structure changed.'

Hans

'When was your last trip to Lewisham?' No response. 'Take the train from London Bridge to New Cross.' No reaction. 'Just get the picture right, it's not Canary Wharf.' Empty faces. 'How do you feel about an inter-institutional and intercultural experience?' No answer. 'Preparing DGS pupils for a trip to France can be challenging.' Silence. "'Join us in Paris" is the theme.' Boring. 'Imagine, working with pupils in the outskirts of London.' There was nothing to imagine. 'Fancying a trip abroad?' Nobody fancied a trip abroad, neither to Lewisham. 'Come on guys that's really cool, analyzing different cultural and social forms.' What's so cool about it? I wondered. 'Sounds like an interesting challenge to me.' It didn't. Why did I say that? 'What about providing a

service?' What service? I was just selling a story. And not even a good one. No hype, no buzz – zero commitment. Pure indifference. 'Let's get some space, shall we?' Thinking space, I needed ... and a jj.

Performances, screenings, exhibitions, installations, fashion shows – now Lewisham. Who needs Lewisham? Who writes the next musical, script or play? Who is up for directing or acting? Who mingles with artists, film-makers or producers? Who scouts models, hangs out with designers, musicians or photographers? Who hunts unique urban venues, pop-up shops and finds the latest 'it-it'? That's what they wanted.

That's what they heard each time more refined. Plus a bit of 'Psycho-T' – mixed with Adler, Strasberg, Meisner. 'Did you know?' Hans interrupted my thoughts. 'What? 'Eric wanted to join.' 'Who is Eric?' 'He studies design.' 'Does he?' 'He also knows Josh.' 'Josh?' What difference does it make? They tried to convince. Tried to get me back on track ... with names: Arndt, Nick, Gabs, Matt, Tom, Knut, Roc. 'You don't remember?' Hans tried again. I didn't want to remember. 'I do.' 'They joined the "art world".' But wasn't it time to forget the 'art world' – time to forget its 'activities, operations, and communities [once] so distinct or memorable'.¹⁶⁸³ The art world, 'object *and* agent' of deterritorialization, globalization, democratization moving closer and closer to the real world, while juggling between representation and presentation, concord and conflict, relieve and tension, agreement and disagreement – as I did, 'on structural grounds ... in workaday practice'.¹⁶⁸⁴ 'LFS, RADA, LAMDA, RSC, NT.'¹⁶⁸⁵ They did their research – the students. Hans in particular. Ideas generated, circulated, tested, prototyped. Well in advance. He contacted me. Over the summer. They waited patiently. Waited for the 'go ahead'. In anticipation. This little bit of magic they all wanted on or off stage, screen or catwalk. But – I crashed it – long before Lewisham. 'How is Klaus?' Hans persisted. 'Let's go back.'

'We were thinking about an intercultural fair,' they finally said. 'We could introduce the kids to France via art, play, music and food. Each of us can choose their area of expertise or interest and then get pros involved. We know students from RCA who might like the idea. Let's organize a visit. A trip to DGS. Lewisham is it.' Hans smiled – slightly. And so they got together – on a rough note. A clash of values, orientations, resources and dispositions, of different social classes.¹⁶⁸⁶ A conflict between class agents and lifestyles. And yet, 'Join us in Paris' stood out as an astounding painting sponsored by

¹⁶⁸³ Lee 2012/2.

¹⁶⁸⁴ Lee 2012/4.

¹⁶⁸⁵ NT (National Theatre).

¹⁶⁸⁶ Bourdieu 1993.

HSBC. An extra bonus. The visits increased as did the number of committed students. The emotional stake grew. They got used to each other. Took responsibilities for each other. Started to like each other. 'Have you seen them dancing?' Inga was blushing. She contacted instructors from 'DW' – hip hop they wanted. Kids and students alike. Classes were packed. The beat kept them moving – together. Transformed silhouettes in changing scenes. 'Join us in Paris' finally paid off and more social projects in communities followed.

'Providing a service' suddenly seemed to work. Care-home engagement – another option. Entertainment for the elderly – they loved it. The elderly. A good cause. Reading groups and writing circles: 'Tell us your story' combined with living 'healthy' through the arts. An 'aesthetic' commitment in its own right. A democratic possibility, perhaps.

Human interaction in shared spaces – perceived as 'purposeful and pleasurable – useful and enriching'.¹⁶⁸⁷ We played safe, while making London a better place as suddenly – everybody seemed to care – be mindful.

'I recognize tension.'

'Who wouldn't.'

'Between "individual potentialities" and the "practical reality"¹⁶⁸⁸ as the protagonist adjusts to society "accept[ing] its life forms".¹⁶⁸⁹

'Call it resignation.'

'Perhaps, the "ultimate arrival ... but ... neither a protest ... nor affirmation [rather] an understanding and experiencing [while being] fair to both sides".¹⁶⁹⁰

'Fair?'

'In the social context of human relational interaction.'

'Here we go again.'¹⁶⁹¹

"Reality as we have it in the novel is only one of many possible realities; it is not inevitable, not arbitrary, it bears within itself other possibilities."¹⁶⁹²

It was getting darker – and even colder. Silence between us. The Thames calm, tranquil. There was nothing else to add. Nothing else that stirred, 'neither desire nor aggression; only the task [was] there, the work before [us] ...'¹⁶⁹³

¹⁶⁸⁷ Murphy 2012/76.

¹⁶⁸⁸ Summerfield and Downward 2010/168/169.

¹⁶⁸⁹ Lukács 1971a/136.

¹⁶⁹⁰ Lukács 1971a/136.

¹⁶⁹¹ Following Bakhtin (1981/2008/37), 'there always remains a need for the future, and a place for this future must be found'.

¹⁶⁹² Bakhtin 1981/2008/37.

¹⁶⁹³ Barthes 1975/1977/180.

The beginning of a possibility ... a precious, evolving, transforming, but rather 'undefinable' continuation.

We managed to see through the next weeks and months, kept our routine, met in the early morning hours and spent most of our days in settings which pleased us both 'by their very normality'.¹⁶⁹⁴

I wrote – Maxim revised.

We developed a habit and I found myself in a 'state of contentment', embraced a more 'enchanted life among more beautiful and agreeable things ... [as] I had so long been accustomed to being alone' while living 'a life of denial' ...¹⁶⁹⁵

My writing evolved as did our camaraderie.

It grew into something more precarious, idealistic and peculiar, perhaps, as I was floating towards this 'imperative happy ending'.

I couldn't reject the feeling that our togetherness was just 'the foretaste of [a] new, higher companionship', but then I instantly regretted this contentment as I knew it wouldn't last.¹⁶⁹⁶

Our journey came to an end.

I also needed this 'spur of torment' as I was one of those disjointed, isolated individuals who, immobilized by their past, couldn't enjoy 'to breathe freely in fullness and comfort'.¹⁶⁹⁷

I knew that at one point I would wake up and be alone again, struggle and suffer from all these old familiar longings.¹⁶⁹⁸ Pathetic.

Yet, walking with Maxim through the buzzing streets of London and working in public spaces enabled me to see things anew. I sensed that the creative act¹⁶⁹⁹ of writing operated out of human experiences.¹⁷⁰⁰ Swinging between fact and fiction, the personal and the social, I experimented with formats, created an interplay between lived encounters and aesthetic forms where the Bildungsgeschichten captured our shared and unshared realities.

Being with Maxim, I gradually developed a liking for our diversity.

I felt more and more attracted to our differences,¹⁷⁰¹ which appeared, then disappeared always in the process of becoming ...¹⁷⁰²

¹⁶⁹⁴ Forster 1971/220.

¹⁶⁹⁵ Hesse 1958/2006/2009/174.

¹⁶⁹⁶ Hesse 1958/2006/2009/174.

¹⁶⁹⁷ Hesse 1958/2006/2009/174.

¹⁶⁹⁸ Hesse 1958/2006/2009/174.

¹⁶⁹⁹ Simons and McCormack 2007; Irwin and Springgay 2008b.

¹⁷⁰⁰ Barone 2009/594.

¹⁷⁰¹ Butler 2005/34. According to Deleuze (1994/38), 'difference is "mediated" to the extent that it is subjected to the fourfold root of identity, opposition, analogy and resemblance'.

Characters.

Who were either like or unlike ourselves, or what we thought ourselves to be¹⁷⁰³ while entering into a relation of counterpoint.¹⁷⁰⁴

A battle between forces.

These characters revealed deficiencies and inaccessibilities,¹⁷⁰⁵ those 'unrealized possibilities'¹⁷⁰⁶ Kundera has in mind. Filled with expectations and driven by tension,¹⁷⁰⁷ 'intensities and potentials', they triggered affects from which something new and unforeseen could arise ...

'An assemblage of desire.'¹⁷⁰⁸

That's what 'art' can do at times.

If you let it –

Act transformatively.¹⁷⁰⁹

'What is the art of writing?' Maxim suddenly gazed at me with a 'strange, sombre look of sympathy'.¹⁷¹⁰

I got used to it – that look.

I liked it, liked Maxim, a highly spirited, highly puzzling, yet delicious creature – and still the stronger voice.

'Isn't it finding the right voice – the one which speaks for itself?'¹⁷¹¹ Maxim lit a jj and inhaled gently.

I felt deceived.

Deluded by an image.¹⁷¹²

And yet, images surround us, bind us, they live in us and we live in them.¹⁷¹³

Images challenge and confront us.

Images allow us to think.¹⁷¹⁴

¹⁷⁰² Deleuze and Guattari cited in jagodzinski and Wallin 2013/16.

¹⁷⁰³ Forster 1971/220.

¹⁷⁰⁴ Deleuze and Guattari 1994/188.

¹⁷⁰⁵ Dunlop 1999/5.

¹⁷⁰⁶ Kundera 1984.

¹⁷⁰⁷ Deleuze and Guattari 1994/188.

¹⁷⁰⁸ jagodzinski and Wallin 2013/46. '[D]esire needs to be thought: as always being assembled through the relationships within a field' (jagodzinski and Wallin 2013/191/41).

¹⁷⁰⁹ Sullivan 2006b/22.

¹⁷¹⁰ Hesse 1958/2006/2009/176.

¹⁷¹¹ This is a 'prerequisite for maturity' according to Conway 1998.

¹⁷¹² Barthes 1973/1975/25.

¹⁷¹³ jagodzinski and Wallin 2013/63.

¹⁷¹⁴ Innis 2013/18; jagodzinski and Wallin 2013/63.

Images allow us to be affected.

Like beauty.¹⁷¹⁵

This 'repressed and taboo concept'¹⁷¹⁶ which 'gets problematic when it generates norms',¹⁷¹⁷ which tantalizes and often confuses, as 'truth' occurs rather 'unconcealed'.¹⁷¹⁸

What truth?¹⁷¹⁹

The force to 'think anew'?¹⁷²⁰

As every truth is a 'truth of time'. It's a 'search for truth'.¹⁷²¹

Proust.

And so there was presence and then there was absence¹⁷²² as each new encounter demanded a new form of 'explication, deciphering, and translation'.¹⁷²³

Maxim translated.

I decoded.

Effects.

Maxim's 'voice-effect' was compelling.¹⁷²⁴

Maxim, the more critical, more transformative voice which gave form to thought and meaning.¹⁷²⁵ Maxim embodied limits and possibilities, these in-between spaces.¹⁷²⁶

Working with Maxim meant either/or as there was always something constituted by opposition or by its own opposition to opposition – staged like a play within a play.¹⁷²⁷

Maxim embodied the play of human forms, not necessarily harmonious forms, but those aesthetic forms or 'convinced bodies'¹⁷²⁸ which please our sight.

And so we stepped into a relation which I couldn't describe. I couldn't describe its form – yet.

It was something that Buber called 'splendid in the radiance of what confronts me'.¹⁷²⁹

But it wasn't just an image of attraction,¹⁷³⁰ rather a particular 'presence'.

¹⁷¹⁵ Following Kant (2011/310), 'beauty in and for itself, if it is not accompanied, say, with vanity, arouses no desire, except only through charm'.

¹⁷¹⁶ Adler 2012/10/notes.

¹⁷¹⁷ Nicolas Bourriaud, RA Schools Autumn Lecture, Royal Institution, 8.11.2013.

¹⁷¹⁸ Heidegger 1971/54.

¹⁷¹⁹ As 'truths remain arbitrary and abstract so long as they are based goodwill of thinking' (Deleuze 2000/95).

¹⁷²⁰ Jagodzinski and Wallin 2013/5.

¹⁷²¹ Deleuze 2000/94.

¹⁷²² Following Buber (1937/62), '[a] person makes his appearance by entering into relation with other persons'.

¹⁷²³ Jagodzinski and Wallin 2013/5.

¹⁷²⁴ Jagodzinski and Wallin 2013/48.

¹⁷²⁵ Sullivan 2006b/29.

¹⁷²⁶ Pinar cited in Leavy 2009/9.

¹⁷²⁷ Martin 2011/147.

¹⁷²⁸ Barthes 1975/1977/178.

¹⁷²⁹ Buber 1937/10.

It felt like being 'chosen' while 'choosing'.¹⁷³¹

As I still believed.

I still believed in 'aesthetic relations',¹⁷³² in the 'relational field' with its 'relational art',¹⁷³³ its 'relational practices' and populist demands. I believed in internal goods of a 'commodified society', in 'acts of goodness',¹⁷³⁴ those linked to more social interactive dimensions – those, Maxim rejected.

For me, relational objects served as catalysts for free interaction,¹⁷³⁵ an exchange of 'knowledge'¹⁷³⁶ seen as 'an event' or as a 'series of events' created when 'instincts, impulses, desires, fear ... struggle against each other'.¹⁷³⁷

I still believed in shared experiences to enhance social practice, the potential of a more creative life, a life more open to anyone, even to business education. I believed in 'edutainment',¹⁷³⁸ a model to support something more artful and attentive which would widen our knowledge base allowing us to 'communicate more fully',¹⁷³⁹ more 'beauti-fully',¹⁷⁴⁰ while forming and transforming relations.¹⁷⁴¹

And so there was euphoria.

And then there was defeat.

Destruction followed.

I lost my voice.

And then – I met Maxim.

'How do you explore the "inexplorable", or narrate the "unnarratable"?'

'Well ...'

"If you don't know where you're going, then it is best to surround a problem in order to solve it."¹⁷⁴²

"If you don't know where you are going, then any road will get you there."¹⁷⁴³

¹⁷³⁰ Buber 1937/10.

¹⁷³¹ Buber 1937/76.

¹⁷³² Ladkin 2008.

¹⁷³³ Bourriaud 1998/2002.

¹⁷³⁴ Herder's notes from Kant's lectures on ethics (Kant 2011/297/298).

¹⁷³⁵ jagodzinski and Wallin 2013/30/31. 'Art ... is not an "object" but an objectile continually being formed' (jagodzinski and Wallin 2013/30).

¹⁷³⁶ 'The meaning of words often remains limited to their use in the language' (Borgdorff 2012/167). See also Wittgenstein (1958/20e/§43), 'the meaning of a word is its use in the language'.

¹⁷³⁷ Foucault (1977/202/203) refers here to Nietzsche's definition in *The Gay Science* (The Joyful Wisdom).

¹⁷³⁸ Following jagodzinski (2013/25), 'edutainment' means that 'exploration, freedom and "learning to learn" appear to open up new vistas for exploitation'.

¹⁷³⁹ Davies and Laing 2011/25.

¹⁷⁴⁰ Taylor and Hansen 2005; Hansen et al. 2007; Ladkin 2008.

¹⁷⁴¹ Raunig 2013/153.

¹⁷⁴² Sullivan 2006b/19.

‘Any?’

‘Test my imaginative insight.’

‘I won’t.’

And so, I became the story which happened to me. I became my own symbol – yet, stuck in another’s language.

Literally.

I was torn between the expressive and the critical.

Rilke said that ‘somehow I too must find a way of making *things*; not plastic, written things, but “realities” that arise from the craft itself. I too must discover the smallest constituent element, the cell of my art, the tangible immaterial means of expressing ...¹⁷⁴⁴ – somehow.

Gradually, I learnt to trust the ‘reality’ of my work,¹⁷⁴⁵ or what I thought that ‘reality’ could be or express. I didn’t distinguish anymore between creative and critical writing as it required ‘the same shifting, selection, scrutiny, and judgment of the material at hand.’¹⁷⁴⁶

Refusing to accept?¹⁷⁴⁷

That’s Maxim – typical.

‘But, why can’t critical writing be creative?’¹⁷⁴⁸ Why can’t we write in different voices, different styles, forms and tones “allowing the work to change and be changed by specific settings”?¹⁷⁴⁹ Then how else can we converse across borders? Even Heidegger thought that language points to a “deeper voice”.’

‘That’s different.’

‘Yes – but ...’

Heidegger believed in a voice beyond conversation. Language is language which speaks.¹⁷⁵⁰

A performative act; *die Sprache spricht*, which reminded me of Austin’s ‘act-like’ character of language,¹⁷⁵¹ but also of something more transitory, a new form of expression, a new discovered

¹⁷⁴³ Sullivan 2006b/19.

¹⁷⁴⁴ Rilke 1952/2002/Foreword (Rilke to Lou Andreas-Salome, 10 August 1903).

¹⁷⁴⁵ Mairs 1994/44.

¹⁷⁴⁶ Mairs 1994/45.

¹⁷⁴⁷ As Richardson (2000/926) says, ‘claiming to write “fiction” is different from claiming to write “science” in terms of the audience one seeks, the impact one might have on different publics, and how one expects “truth claims” to be evaluated. These differences should not be overlooked or minimized’.

¹⁷⁴⁸ Dunlop 1999/7.

¹⁷⁴⁹ hooks 1999/41.

¹⁷⁵⁰ Heidegger 1971/188/195.

¹⁷⁵¹ Austin 1962/131.

freedom of expression, an illusion, perhaps, as language, as signs force us to think, force us to encounter them, force us to face 'their violence'.¹⁷⁵²

Language violates.¹⁷⁵³

'Language is never innocent.'¹⁷⁵⁴

That's what I learnt.

Thanks to Maxim.

And so, a 'new reality' kicked in.

I constructed this reality, but wasn't sure 'what can be created capable of constructing "this" new type of reality'.¹⁷⁵⁵

I started with identity.

I gave myself a new identity, a new fictive identity.¹⁷⁵⁶

I returned as fiction to understand this 'I' – this 'historical subject'¹⁷⁵⁷ which had been haunted for so long by this 'liberal-arts-infused-business-education-ideal' – this 'cool new age of entrepreneurial curiosity'.¹⁷⁵⁸

A delusion.

I embraced an alternative 'artistic' methodological form; a literary narrative, understood as 'matter', 'material', 'meaning' and 'aim'.¹⁷⁵⁹

The 'idea' of a Bildungsroman left an impression.

The novel of education and development seen in relation to difference or anti-pole, the preferred opposite, decision and indecision, an argument between space and time, a dialectical relation of interaction, appearance and sensation, image and text, formation and deformation exploring the 'art' of research through a meshing of scholarly and artistic endeavours where crafting, forming, transforming infused with the 'virtues of critical thinking'¹⁷⁶⁰ could be conceptualized as 'research in and through art practice'.¹⁷⁶¹

Maybe.

¹⁷⁵² Deleuze 2000/100/101.

¹⁷⁵³ Foucault 1977/29; Deleuze 2000/101.

¹⁷⁵⁴ Barthes 1953/1967/17.

¹⁷⁵⁵ Jagodzinski and Wallin 2013/10 ('a new type of reality').

¹⁷⁵⁶ Barthes 1973/75/62.

¹⁷⁵⁷ Barthes 1973/1975/62.

¹⁷⁵⁸ Foucault 1988/328; Raunig 2013/115.

¹⁷⁵⁹ Avenessian 2011/34.

¹⁷⁶⁰ Wilson and Thomas 2012.

¹⁷⁶¹ Borgdorff 2012/144. 'Embedded in artistic and academic context, artistic research seeks to convey and communicate content that is enclosed in aesthetic experiences, enacted in creative practices, and embodied in artistic products' (Borgdorff 2012/144).

An encounter between theory and practice.¹⁷⁶²

The Bildungsroman reactualized,¹⁷⁶³ that's what I envisioned. But shouldn't one resist reinserting 'old hegemonies under the guise of difference'?¹⁷⁶⁴

A reawakening, a questioning of conventions, a representation and presentation of the writer's intention where 'artistic research'¹⁷⁶⁵ could be seen as invention,¹⁷⁶⁶ intervention, boundary crossing or 'border violation'¹⁷⁶⁷ while disrupting disciplinary practices, standards and protocols¹⁷⁶⁸ and empowering resistance.¹⁷⁶⁹

'But shouldn't one "be cautious as to what resists in our creations?"'¹⁷⁷⁰

'Hmm.'

'And what do you try to preserve¹⁷⁷¹ – *jouissance*?'¹⁷⁷²

The Bildungsroman once seen as a novel about trial and error where 'the idea of Bildung', the 'idea of testing' turned into 'an idea of becoming'.¹⁷⁷³ Revisiting absences or 'unrealized moments' in 'unpromising places' and retrieving an 'indispensable restraint'¹⁷⁷⁴ which should be understood as an 'open undertaking' meant a 'deliberate articulation of unfinished thinking in and through art'.¹⁷⁷⁵

'And that's worth preserving – even for the "people yet to come" ...?'¹⁷⁷⁶

And so, the literary narrative form became a tool of inquiry¹⁷⁷⁷ where the process involved 'interpretive and critical acts'¹⁷⁷⁸ – a reflexive process.¹⁷⁷⁹

¹⁷⁶² jagodzinski and Wallin 2013/46.

¹⁷⁶³ Deleuze and Guattari 1987.

¹⁷⁶⁴ jagodzinski and Wallin 2013/188/Notes.

¹⁷⁶⁵ Following Borgdorff (2012/146), 'in the literature on artistic research we regularly see a distinction made between research on the arts, research for the art, and research in the arts'. See also Frayling (1993/5), who distinguishes between 'research into art and design, research through art and design and research for art and design'.

¹⁷⁶⁶ jagodzinski and Wallin 2013/46.

¹⁷⁶⁷ Borgdorff 2012/143.

¹⁷⁶⁸ Leavy 2009; Andersson 2009.

¹⁷⁶⁹ Brown and Strega 2005/10. See also Deleuze and Guattari 1987.

¹⁷⁷⁰ jagodzinski and Wallin 2013/188/Notes.

¹⁷⁷¹ Or, how is that conservation justified, according to jagodzinski and Wallin (2013/188/Notes).

¹⁷⁷² jagodzinski and Wallin 2013/46. Following jagodzinski (2013/31), 'the pursuit of desire is characterized by what Lacan called *jouissance* – the painful pleasure, the twist and turns of achievement and its failure after the impossible object (*objet a*) that characterises capitalism especially in its consumerist phase'. According to Barthes (1973/1975/14), *jouissance* or *bliss* also relates to loss, discomfort, it 'unsettles ... historical, cultural, psychological assumptions, the consistency of ... tastes, values, memories'.

¹⁷⁷³ Bakhtin 1981/2008/393.

¹⁷⁷⁴ Foucault 1977/139/140.

¹⁷⁷⁵ Borgdorff 2012/145.

¹⁷⁷⁶ Deleuze and Guattari 1994/218. Following Bogue (2011/77), 'a people to come is a collectivity that reconfigures group relations in a polity superior to the present, but it is not a utopian collectivity without differences, conflicts and political issues'. Like Hardt's and Negri's 'multitude' (and yet) 'composed of innumerable internal differences' (Bogue 2011/96/footnotes).

'How can a "classical" literary narrative¹⁷⁸⁰ be reshaped or reactualized, using a different form and format, an unlike methodological undertaking, an alternative or unconventional method of inquiry to address or readdress what can or can't be recounted in an arts-based business school context?'

'Not a bit closer or nearer clarity as I see it.'

I didn't see it as Maxim did. I didn't want to see these systematic and rigorous procedures that clearly describe what one does, how one does it, and what outcomes one could expect.

Rejecting 'categorizing, classifying and defining',¹⁷⁸¹ I didn't follow 'conventional and public standards' and processes 'of disciplined and systematic inquiry where models of investigations are determined by the nature of issues being examined'.¹⁷⁸² I didn't build on measurable and testable hypotheses, nor did I pursue questions that would build on existing knowledge or rely on methodological conventions.¹⁷⁸³

But, neither did I serve an 'egocentric', 'narcissistic'¹⁷⁸⁴ or 'auto-affective' need. I didn't crave to be seen, heard, or present.¹⁷⁸⁵

That's not me – never was.

And so, I didn't need Maxim to serve 'as witness in order to be a kind of check and balance'.¹⁷⁸⁶

It started with an 'impulsion'.¹⁷⁸⁷

A 'hunger' for creating more spaces for doubts and fragilities¹⁷⁸⁸ as I aspired to a new 'sensory becoming' within a process of mixing, dismantling and reassembling.¹⁷⁸⁹

Seeing and sensing where language acts as a catalyst in the process of becoming fiction writing.

The novel as an 'artistic genre'¹⁷⁹⁰ ... 'defined as a diversity of social speech types ... a diversity of individual voices, artistically organized'.¹⁷⁹¹

¹⁷⁷⁷ Following Jagodzinski and Wallin (2013/30), 'a distinction might be made between story and narration, whereas the former has an open structure compared to the latter, which is more closed and sequential'.

¹⁷⁷⁸ Sullivan 2006b/20.

¹⁷⁷⁹ But would this kind of 'reflexivity extend to the social analysis and critique of new work?' (McRobbie 2011/2001/84).

¹⁷⁸⁰ Moretti 1987/2000/62.

¹⁷⁸¹ Franklin 2013/91.

¹⁷⁸² McNiff cited in Kossak 2013/25.

¹⁷⁸³ Sullivan 2006b; Andersson 2009.

¹⁷⁸⁴ Brown 2013/226. See also Leggo 2008/12.

¹⁷⁸⁵ Clough 2000/17.

¹⁷⁸⁶ Kossak 2013/25.

¹⁷⁸⁷ Impulsions, according to Dewey (1934/2005/61), 'are the beginnings of complete experience because they proceed from need; from a hunger and demand that belongs to the organism as a whole and that can be supplied only by instituting definite relations (active relations, interactions) with the environment'.

¹⁷⁸⁸ Dias and Riedewig cited in Yúdice 2003/321.

¹⁷⁸⁹ Deleuze and Guattari 1994/188.

¹⁷⁹⁰ Bakhtin 1981/2008/269.

¹⁷⁹¹ Bakhtin 1981/2008/262.

The 'idea' of the Bildungsroman, a 'multiple textural reality', played the role of lived experience, of subjectivity and memory with all its 'desires, failings and errors',¹⁷⁹² and was seen as 'agents in knowledge construction',¹⁷⁹³ where the subject became formed, more like a subjective self-creation, not 'autopoietic' but part of an 'assemblage' generating affects.¹⁷⁹⁴

But it wasn't just about the desire to make a 'difference',¹⁷⁹⁵ assembled through the relationships within a field,¹⁷⁹⁶ as research seems to be 'useful' if it would inform the 'field' or expand a particular pedagogy while adding and stimulating new ways of engaging.¹⁷⁹⁷

It wasn't just about 'usefulness' and 'impact' within a 'field', 'but the impulsion also meets many things on its outbound course that deflect and oppose it'.¹⁷⁹⁸ Something I couldn't describe, but only 'body, produce and draw forth'.¹⁷⁹⁹ I could only invent to find, to shape, to discover 'in bodying forth'.¹⁸⁰⁰

I could only disclose.

'Let it happen, let it out, let the form out, let the form across – into the world of it,' Maxim mimicked.¹⁸⁰¹

'Cut it out.'

And so we acted upon each other.

Maxim confronted.

I opposed.

It took me a while to understand that there were no boundaries between 'experience and non-experience,' between what's given and what wasn't.¹⁸⁰²

Carl reminded me that self-critique and personal questioning are conditions for engagement and meaning-making.¹⁸⁰³

Swinging between fact and fiction, artistic and analytic practices,¹⁸⁰⁴ narrative experimental forms and autobiographical challenges,¹⁸⁰⁵ I started reading poetry illustrating the shortest 'emotional

¹⁷⁹² Foucault 1977/148.

¹⁷⁹³ Sullivan 2006b/23/24.

¹⁷⁹⁴ Jagodzinski and Wallin 2013/41.

¹⁷⁹⁵ Leavy 2009/1. Following Deleuze, '[t]oday, the forces of market economy do not fear difference ... contemporary market economy fear the cessation of difference' (Jagodzinski and Wallin 2013/90).

¹⁷⁹⁶ Jagodzinski and Wallin 2013/41.

¹⁷⁹⁷ Kossak 2013/25; Robins 2013b/158.

¹⁷⁹⁸ Dewey 1934/2005/61.

¹⁷⁹⁹ Buber 1937/10.

¹⁸⁰⁰ Buber 1937/10.

¹⁸⁰¹ Buber 1937/10.

¹⁸⁰² Buber 1937/12.

¹⁸⁰³ Leggo 2006.

¹⁸⁰⁴ Denzin 1989; Diamond and Mullen 1999; Cole and Knowles 2000.

¹⁸⁰⁵ Connelly and Clandinin 1990; Cole and Knowles 2000; Richardson 2000; Leggo 2008.

distance¹⁸⁰⁶ between speaker and reader,¹⁸⁰⁷ and short stories, understood as the most purely artistic form.¹⁸⁰⁸ I understood that each experimental form mediated understanding in different ways,¹⁸⁰⁹ where aesthetic, artistic reflexive attempts worked as ‘functional accounts’.¹⁸¹⁰

I eventually understood it was the in-between, the space between ‘the present and the object’ this ‘actual presentness’¹⁸¹¹ which served as *Selbstverständigung*.¹⁸¹²

Why ‘should research based on the arts be designated as “research”?’¹⁸¹³ ‘How does artistic research differ from what is called academic or scientific research?’¹⁸¹⁴ Why should ‘art practice be argued to be a form of research’ and ‘artistic forms be used as the basis for educational inquiry’?¹⁸¹⁵ Just because they both run on a basic ambition to communicate something new, or articulate “a will to change”?¹⁸¹⁶ But, ‘art is not restricted to a specific discipline, field of research or method’¹⁸¹⁷ – or is it? For me, ‘art and sciences have different roles in society and should have different frames in the academic structure’.¹⁸¹⁸

Maxim had a point.

Maxim always had a point – or game at hand.

I learnt the rules.

‘Then tell me, how do you justify a “work of the literary arts” as a dissertation in social sciences? Has it any institutional future? Does it contribute to a broader academic or cultural discourse community?’¹⁸¹⁹ What does it establish in its “accomplishment, its assumptions”¹⁸²⁰ – it’s a

¹⁸⁰⁶ Frost cited in Richardson 1994/521/522.

¹⁸⁰⁷ Reflexivity can also be understood as a confessional account (Finlay 2002a/224/225; Finlay 2002b/533).

¹⁸⁰⁸ Lukács 1971a/51.

¹⁸⁰⁹ Dewey 1944; Vygotsky 1978 Denzin 1989; Diamond and Mullen 1999; Cole and Knowles 2000.

¹⁸¹⁰ Feige 2010/130.

¹⁸¹¹ Buber 1937/12.

¹⁸¹² Feige 2010/139. See also Gadamer 1998/93.

¹⁸¹³ jagodzinski and Wallin 2013/55. ‘What is the relationship between research and art?’ (Scrivener 2010/259). Following Borgdorff (2012/33), ‘when does art practice count as research? ... Doesn’t all art practice count as research to some extent?’ According to Nowotny (2010/xxi), ‘[d]isagreements and tensions arise around the concept of artistic research itself. What is it? What does it mean in relation to art and art-based practices? How does it differ from scientific research – if the two can be compared at all?’

¹⁸¹⁴ Borgdorff 2012/33.

¹⁸¹⁵ Sullivan 2006b/21.

¹⁸¹⁶ Harboe 2011/6.

¹⁸¹⁷ Fortuyn 2011/170. Following Boomgaard (2011/58), ‘[b]ut if art really want to remain art it can never surrender to a straitjacket that seems to constrict each and every basic principle, method of working and outcome a *priori*. In short, the method is the hallmark of true science, while its absence or avoidance, or indeed its subversion, is the hallmark of true art ... The only way in which art would be able to maintain its unconditional and a-methodical character in a formal research environment must therefore lie in the very emphasis of this rejection of a fixed *modus operandi*’ (59/60).

¹⁸¹⁸ Harboe 2011/2.

¹⁸¹⁹ Sullivan 2006b/23/24.

¹⁸²⁰ Barthes 1973/1975/60.

practice, isn't it?¹⁸²¹ How does a "work of art" enhance the reputation of the academic discipline?'¹⁸²²

For Maxim artistic research should resist 'any kind of academization'.¹⁸²³

'Alternative forms of presentation might not provide an experience of mastering a discipline – as one might not be able to pass one's knowledge of the discipline on to others, as one might not like to threaten a "shared" experience or an explicit model of writing¹⁸²⁴ or an established template¹⁸²⁵ as we are speaking of different domains and practices. But you want to "lump them all together", don't you? You want a single, "harmonious" whole ...'¹⁸²⁶

Isn't the personal political?¹⁸²⁷

But that's friendship – that's being friends with Maxim, which meant not to be ignorant of the dark regions.

A friendship which wasn't based on 'shared' goodwill, but rather on a violence that forced me to think.¹⁸²⁸

'And yet, as long as it delivers "new insight, forms, techniques, or experiences" and the nature and design "supports the dissemination"¹⁸²⁹ within the "field" and contributes something "novel" to already established "models", or "templates" of other alternative forms,¹⁸³⁰ you might be "safe"¹⁸³¹ ...'

'Safe?'

¹⁸²¹ According to Zijlmans (2011/182/183), 'in the process of creating, an artwork becomes more and more an entity by itself, with its own will if you like. The art work is not just a transfiguration (a 'transubstantiation') of the artist's thoughts and feelings – that would do unjust to the singularity of the material and the work as an entity; it is, or rather it becomes, a presence, not in a spiritualistic sense, but as something which is *there* and demands attention ... Art is a way to make matter think by itself' (183).

¹⁸²² Citing Boomgaard (2011/63), 'how can research in the arts meet the need for formulation and generalization that scholarship requires of it while at the same time carrying out research through works of art that systematically want to avoid a general formulation?'

¹⁸²³ Borgdorff 2012/5. Following Borgdorff (2012/32), 'academisation' refers to 'the dispirited reality of university bureaucracy and to an objectionable "academic drift", whereby some of the vital spirit of artistic practice at the art academies has to be betrayed in order to "cash in" on the greater social status and respectability that our culture still ascribes to intellectual work'.

¹⁸²⁴ According to Boomgaard (2011/64), 'the mode of research – asking questions in order to find answers – is complemented by a working method which prescribes how the research – the questions and answers, the process and the outcome – is written up and disseminated. This notation ensures that the research gains recognition, and not simply because the correct procedure has been followed but also because it has been written up in the correct manner'.

¹⁸²⁵ Duke and Beck 1999/35.

¹⁸²⁶ Borgdorff 2012/5.

¹⁸²⁷ hooks 1999/66. See also Dunlop 1999/7.

¹⁸²⁸ Deluze 2000/95; Jagodzinski and Wallin 2013/4/5.

¹⁸²⁹ Borgdorff 2012/212.

¹⁸³⁰ Duke and Beck 1999/35. Following Wesseling (2011/4), 'the research needs to yield fresh insight, not merely into one's personal work but for art in a broader sense as well ... If the research fails to produce novel insights, then there is no justification for the research project to lead to an academic dissertation'.

¹⁸³¹ Noting Boomgaard (2011/70/71), 'a work of art is never conclusive. The work of art presents itself as a straight fact, as a given, and in that sense you might term it affirmative, but it is at the same time always open in character ... [it combines] a closed form with an open end'.

I wasn't safe.

I wasn't 'saved' by a 'B' school which morphed into a commercial enterprise model competing in the global economy for 'market' dominance.¹⁸³²

I wasn't 'saved' by 'contemporary techniques of emancipatory knowledge production'.¹⁸³³ I wasn't 'saved' by a cohesive vision of a united set of academics¹⁸³⁴ who embraced this 'social-machinic exchange',¹⁸³⁵ a modulated and modularized interchange with specified university etiquettes reflecting the culture of 'democratic capitalism'.

Surfing on the surfaces of knowledge and at the same time operating in the mode of intensifying, condensing, deepening it¹⁸³⁶ – I gradually lost it.

I lost my belief as I lost my 'autonomy' – I lost it in the name of arts-based 'content'.¹⁸³⁷

'Art as research' is 'an endless game of realization of the possibilities'.¹⁸³⁸ It's 'a game in which different systems can be played off against each other'.¹⁸³⁹ It's an 'emergent and dynamic process of inquiry'¹⁸⁴⁰ which can't be 'determined by conditions and protocols framed by social sciences',¹⁸⁴¹ as it creates conditions of contingency.¹⁸⁴² It extends the options of what constitutes both research and art, or artistic (research) and academic research.¹⁸⁴³ It moves beyond object, context and method¹⁸⁴⁴ due to its 'a-methodical character'.¹⁸⁴⁵ It 'dwell[s] on the potentialities for actualization' which are 'marked by excess and rapture' ...¹⁸⁴⁶

'And so, 'how open can one be?'¹⁸⁴⁷

'Exactly.'

'What?'

'Isn't it about the 'unthought', the 'not-knowing', the 'not-yet-knowing',¹⁸⁴⁸ the 'yet-to-come', the 'yet-to-come-into-being' ...?'

¹⁸³² Starkey and Tiratsoo 2007.

¹⁸³³ Raunig 2013/60.

¹⁸³⁴ Iñiguez de Onzoño 2011/176.

¹⁸³⁵ Raunig 2013/60.

¹⁸³⁶ Raunig 2013/61.

¹⁸³⁷ Raunig 2013/37; Following jagodzinski and Wallin (2013/24), a 'disconnection (deterritorialization, or desubjectification) when it comes to a creative ... dissolution'.

¹⁸³⁸ Borgdorff 2012/196.

¹⁸³⁹ Boomgaard 2011/71.

¹⁸⁴⁰ Dunlop 1999; Sinner et al. 2006; Siegesmund and Cahnmann-Taylor 2008; Leavy 2009; Barone and Eisner 2012.

¹⁸⁴¹ Sullivan 2006b/25.

¹⁸⁴² Borgdorff 2012/196.

¹⁸⁴³ Borgdorff 2012/120.

¹⁸⁴⁴ Borgdorff 2012/120. Beyond asking 'what is being studied' or '[w]hy is it being studied', or [h]ow is it studied' [and] presented (Borgdorff 2012/120) by rejecting, as Boomgaard (2011/60) puts it, 'a fixed *modus operandi*'.

¹⁸⁴⁵ Boomgaard 2011/59/60.

¹⁸⁴⁶ jagodzinski and Wallin 2013/24/194.

¹⁸⁴⁷ jagodzinski and Wallin 2013/91.

'Then tell me, what language can arise from such an absence?'¹⁸⁴⁹

'I can't.'

'And why should they? Why should academic institutions offer opportunities to explore new methods and concepts,¹⁸⁵⁰ demonstrate new connections, open up 'new spaces for inquiry', or build on communication practices to enable us to see things "anew"?¹⁸⁵¹ Why should they shift languages and forms, challenge conventions,¹⁸⁵² or commit to more "creative" ways of knowing, becoming and meaning-making, or lessen matters of classification, categorization, methodology, implementation and measurement?'¹⁸⁵³

For Maxim, alternate formats and forms interrupt discourse.

'And language itself portrays "how social organization and power are defined and contested"¹⁸⁵⁴ as language is not just language; language is not just defined as language. It contests discourse and ways of meaning-making.'

'Language strives for struggle.'¹⁸⁵⁵

I struggled.

Maxim contested.¹⁸⁵⁶

Choosing a literary narrative form to enlarge understanding in disciplines whose boundaries are crossed in the writing¹⁸⁵⁷ means portraying the story in multiple voices and various languages, more figural, symbolic, metaphorical or metonymical.¹⁸⁵⁸

I created a word-to-image relationship¹⁸⁵⁹ where the reader could move between the 'particular and the general'; dive 'in and out of focus', 'in and out of the work relationally'.¹⁸⁶⁰

As Forster said, 'if the reader knows too much of what's coming he may be bored. If he knows too little he may be puzzled'.¹⁸⁶¹

I stuck to the latter.

¹⁸⁴⁸ Borgdorff 2012/124.

¹⁸⁴⁹ Foucault 1977/41.

¹⁸⁵⁰ Eisner 2008/18. See also Barone 2001/25.

¹⁸⁵¹ Sameshima 2007a/xi.

¹⁸⁵² Dunlop 1999; Kierkland 2004; Gosse 2005a; Sameshima 2007a.

¹⁸⁵³ Diamond and Mullen 1999.

¹⁸⁵⁴ Richardson 1994/518.

¹⁸⁵⁵ Richardson 1994/518.

¹⁸⁵⁶ Following Foucault (1977/36), 'to contest' can also mean 'to proceed until one reaches the empty core where being achieves its limit and where the limit defines being'.

¹⁸⁵⁷ Dunlop 1999/7.

¹⁸⁵⁸ Springgay et al. 2005/904/905.

¹⁸⁵⁹ Cahnmann-Taylor and Siegesmund 2008; Siegesmund 2009.

¹⁸⁶⁰ Sameshima 2007a/288/286.

¹⁸⁶¹ Forster 1971/222.

Bringing together a synthesis of experiences, I took what I found from my academic past. I used these 'findings' as reference points as they fitted the style of a 'Bildungsroman-thesis-ideal' I had in mind without sacrificing the integrity of my experience, the story and 'our' point of view.¹⁸⁶²

Maxim took the lead.

I lagged behind.

Thinking that the rights of fiction were actually not the rights of my academic past; that creating a story meant I had to annihilate facts, as my memory couldn't be trusted, as it was fallible, unreliable, it changed over time, it became distorted¹⁸⁶³ or interrupted by interpretation of a 'particular present'.¹⁸⁶⁴

I could 'only turn to the image' that remained 'in a deceiving memory'.¹⁸⁶⁵

I recalled events, not necessarily a succession of events but a series of scenes or inventions linked to particular emotions, images and stories which were part of an experience which in itself became a new version of the past.¹⁸⁶⁶ At times I found myself absent-minded as my attention focused on something else.

Maxim's image distracted.

The boundaries of fact and fiction became blurred,¹⁸⁶⁷ coloured by 'present' moods or present emotional states – all these 'persisting influences' ...¹⁸⁶⁸

Cultivating not only my own understanding but also that of the reader,¹⁸⁶⁹ I didn't mean to imagine a story that is average or typical.¹⁸⁷⁰

I wanted to challenge a particular past in question, which could add another dimension to the complexity of human experience.¹⁸⁷¹

Sensation and affect, movement and transition, the lived as experience, a lived moment, *ein Erlebnis – eine Erfahrung*¹⁸⁷² meant 'something' beyond discourse, theory, research; a becoming of life ...¹⁸⁷³

A new 'presence'.

¹⁸⁶² Inventing the Modern, podium discussion with Michael Berkeley, Adam Mars-Jones and Fiona Shaw and chaired by Lara Feigel, Arts and Humanities, King's College, 23.10.2013.

¹⁸⁶³ Schacter 1999/184.

¹⁸⁶⁴ Crane 1997/50.

¹⁸⁶⁵ Lubbock 1921/2007/6.

¹⁸⁶⁶ Denzin 2008/117/118.

¹⁸⁶⁷ Butler-Kisber 2010/78.

¹⁸⁶⁸ Schacter 1999/196.

¹⁸⁶⁹ Gouzouasis 2008/229; McNiff 2013/139.

¹⁸⁷⁰ But what is an 'average experience' – as each individual has their own story to tell or past to recall (McNiff 2013/138).

¹⁸⁷¹ McNiff 2013/139.

¹⁸⁷² jagodzinski and Wallin 2013/193.

¹⁸⁷³ jagodzinski and Wallin 2013/194.

I hoped that our characters would be convincing enough to do that, not as 'illustrations or representations' as they are 'imagined fabrications',¹⁸⁷⁴ but as 'individuals' willing to 'go their own way',¹⁸⁷⁵ to fight beyond fixed territories, to step up, stretch boundaries and cut ties with 'predetermined and preaccepted classifications and categories of identity'.¹⁸⁷⁶

As I did.

Before Maxim prompted me to remember; and yet, it was the 'act of remembering' that brought us closer.¹⁸⁷⁷

Thus, it wasn't my initial intention to deconstruct or decompose traditional academic practices.

I wanted to evoke grounds of authority and create something which is more transparent, more transitional while locating myself in 'multiple discourses'.

'*Entstehung* designates *emergence*, the moment of arising.'¹⁸⁷⁸

Questioning and debating, not necessarily disrupting but opening up possibilities and seeing things anew,¹⁸⁷⁹ expressing, perhaps, 'what is already diffused in life',¹⁸⁸⁰ and cutting across territories while seeking a 'relationship of counterpoint' where forces blending 'into one another in subtle transitions'¹⁸⁸¹ led to a process of enframing and deframing.

At first I maintained an uninterrupted flow of 'images' and employed footnotes as a reference system¹⁸⁸² not only to keep sources and thought processes, but also to allow for an expansion of ideas, word meanings and expressions.¹⁸⁸³

I followed a straight line of dialogues which could also stand alone or be read on their own. I also played with discontinuity, fragmentation and ambiguity where dialogues remained flexible, open-ended or unfinished.¹⁸⁸⁴

Keeping up the stream of themes like 'fragments of memory',¹⁸⁸⁵ I avoided chapter outlines yet integrated flashback, reflective-reflexive attempts to provide 'break-away spaces' or 'resting points'.

¹⁸⁷⁴ Ozick cited in McNiff 2013/137.

¹⁸⁷⁵ Ozick cited in McNiff 2013/137. Deleuze and Guattari (1994/171) argue that 'creative fabulation has nothing to do with a memory, however exaggerated, or with a fantasy. In fact, the artist, including the novelist, goes beyond the perceptual states of affective transitions of the lived. The artist is a seer, a becomer'.

¹⁸⁷⁶ Guyas 2008/25.

¹⁸⁷⁷ McNiff 2013/139.

¹⁸⁷⁸ Foucault 1977/148.

¹⁸⁷⁹ Sullivan 2008/242.

¹⁸⁸⁰ Deleuze and Guattari 1994/183.

¹⁸⁸¹ Deleuze and Guattari 1994/185/186.

¹⁸⁸² Yet, 'the referencing system in the social sciences, for example, discourages the use of footnotes, a place for secondary arguments, novel conjectures, and related ideas' (Richardson 1994/520).

¹⁸⁸³ Gosse 2005a.

¹⁸⁸⁴ Bakhtin 2008/1981/7.

Mind the reader.

Interior monologues and theoretical underpinnings were used to describe, to analyse and 'to render the visible' but also as 'a challenge to the real', to distort that 'present reality'¹⁸⁸⁶ I had created via the 'illegible, the insoluble, arbitrary, fortuitous' – those 'signs' that are 'neither discursive nor generate any exchange'.¹⁸⁸⁷

Introducing multiple layers of forms, I infused experimental prose and script extracts, evocative representations¹⁸⁸⁸ which led into something more post-alter-meta-modern,¹⁸⁸⁹ something more open-ended, inconclusive yet 'affirmative'¹⁸⁹⁰ and personalizingly revealing.

Perhaps, too revealing at times.¹⁸⁹¹

I sought thematic integrity¹⁸⁹² but left character descriptions vague. Characters arrived when evoked, then disappeared while getting on with their lives.

They became 'creations inside a creation, but often inharmonious towards it'.¹⁸⁹³

At times they tempted us, became part of us as we became part of them. They talked to us as we talked through them. They 'arranged for us to listen'¹⁸⁹⁴ and we featured their dialogues while inviting the readers into an experience so that they could imagine for themselves a particular past, present or future through questioning.¹⁸⁹⁵

Seeing beyond my own naturalism of style, form and attitude, I not only consulted Maxim but other writers, authors, literary theorists, linguist critics, art historians, philosophers and sociologists.

I particularly felt for Barthes, planned a visit, went to Paris, rue Servandoni here I stood.

March 25th – I must have missed him.

My visits didn't stop. I searched for 'others' who could support me so that one couldn't 'corner me in some supposed ignorance',¹⁸⁹⁶ as Badiou puts it. The usage of a diverse field of literature

¹⁸⁸⁵ Leggo 2008/20; Sullivan 2008/238.

¹⁸⁸⁶ Baudrillard 1988/98/99; Leggo 2008/20; Sullivan 2008/238.

¹⁸⁸⁶ Baudrillard 1988/63.

¹⁸⁸⁶ Baudrillard 1988/98/99.

¹⁸⁸⁷ Baudrillard 1988/59/60.

¹⁸⁸⁸ Richardson 1994/521; 2000/931.

¹⁸⁸⁹ Bourriaud 2009; Vermeulen and Van den Akker 2010.

¹⁸⁹⁰ Boomgaard 2011/70.

¹⁸⁹¹ According to Denzin (2014/93), 'these texts have been criticized for being non-objective, narcissistic, just plain bad writing, too reflexive, too personal, too political'.

¹⁸⁹² Gosse 2005a/214. Following Boomgaard (2011/70), 'the path that the work has taken is not yet fully travelled, and the beholders must pursue that path further for themselves'.

¹⁸⁹³ Forster 2005/1927/72.

¹⁸⁹⁴ Forster 2005/1927/85.

¹⁸⁹⁵ Gosse 2005a/214.

¹⁸⁹⁶ Badiou 1988/2005/xiv.

might break with the ‘academic destiny of specialization’¹⁸⁹⁷ – as I brought together different schools of thought and thinking, from continental philosophy to literary theory, from structuralism to post-structuralism, braiding a diversity of citations and footnotes into a textual métissage.

And so, a ‘performative’ act was set within a frame.

An artistic encounter acted as an opening: the prologue.

The epilogue – an eventuality.¹⁸⁹⁸

Within this frame I included an introduction, a mixed method of inquiry, an interlaced literature review, findings and discussions, a reshuffled ‘standard thesis content’ yet, not ‘immediately observable’.¹⁸⁹⁹

I applied ‘conditions and protocols of social sciences research’,¹⁹⁰⁰ a formalized ‘form and content relationship’ of the ‘knowledge economy’¹⁹⁰¹ – Maxim contested. ‘A trade-off which devalues art.’

The process of writing became an ‘act of appropriation, an interweaving of conversations of other lives and histories, other voices and multiple readings’,¹⁹⁰² where the biography acknowledged the presence of sources cited within text and footnotes.

I acknowledged sources which influenced my thinking and feeling on the novel as a literary narrative as well as the novel as a part of a scholarly inquiry.¹⁹⁰³

I didn’t include an index as one might ‘respond to some seemingly unmeaning element of the text, or to some hitherto hidden resource in the language, or one might find an important element of implication, tonality – or register that adjusts the impact of the whole work’.¹⁹⁰⁴

At times I positioned myself as ‘knower and teller’, which subsequently led to problems relating to subjectivity, authority, authorship, reflexivity – and form.¹⁹⁰⁵

The ‘ideology of doubt’.¹⁹⁰⁶

As writing ist ein *Experimentalsystem* – as writing ist eine *Versuchsanordnung* – as writing ist eine ‘materielle Verfassung die das Entstehen von Neuem ermöglicht’.¹⁹⁰⁷

¹⁸⁹⁷ Badiou 1988/2005/xiv.

¹⁸⁹⁸ Borgdorff 2012/193.

¹⁸⁹⁹ Atkins 2013/61. Citing Boomgaard (2011/71), ‘the linking of art’s arbitrary system of rules with an existing research tradition provides a proof of exigency’.

¹⁹⁰⁰ Sullivan 2006b/24/25.

¹⁹⁰¹ Schwab 2011/1.

¹⁹⁰² Dunlop 1999/195.

¹⁹⁰³ Dunlop 1999/195.

¹⁹⁰⁴ Clarke 2002/57.

¹⁹⁰⁵ Richardson 1994/520.

¹⁹⁰⁶ Richardson 1994/520.

I had to relocate the subject from the ego to that place that 'knows that it doesn't know',¹⁹⁰⁸ and yet, 'how can the still unknown show us the way to knowledge?'¹⁹⁰⁹

In the process of relocating the subject, I recounted the youth and young. An individual attempted to learn the nature of the world, the meaning of the world while acquiring a philosophy of life and a philosophy of the 'art of living'.¹⁹¹⁰

Bildung took place through content, context and setting ranging from 'pop-up shops' to *Wissenschaftsläden*,¹⁹¹¹ from lecture theatres to concert halls, from cafes to gallery spaces. Bildung meant 'with', 'from' and 'about' through individual and collaborative engagement.

Being engaged in fiction writing entailed creating a view of the world and oneself,¹⁹¹² a 'tri-directional relationship' between artwork, 'the phenomena under study', oneself and the audience¹⁹¹³ – approaches that rely on experience, connection and subjectivity.

I reasoned, sought, looked, travelled, thought, tested, confronted, captured and hoped to make my intention clear¹⁹¹⁴ within a flexible, open-ended reality of multiple voices¹⁹¹⁵ 'within an existing web of human relationship, with its innumerable, conflicting wills and intentions' ...¹⁹¹⁶

Through the movement of language a particular 'present' became constructed, then deconstructed. I felt entangled in an interplay of 'stories', retrospective, reflective accounts and fragments of memory portraying interfering voices, which 'spoil' the 'linearity' of more academic/scientific traditions.¹⁹¹⁷

I located characters in the public sphere,¹⁹¹⁸ following Habermas's notion of 'the art of critical-relational public debate' while examining the 'products of culture',¹⁹¹⁹ the 'works of literature and

¹⁹⁰⁷ Rheinberger 2006 – 'writing is a material constitution that allows the emergence of the new'; my translation.

¹⁹⁰⁸ Jagodzinski and Wallin 2013/192.

¹⁹⁰⁹ Levine 2013/125. As we 'don't know exactly what we don't yet know' (Rheinberger 2006, cited in Borgdorff 2012/193).

¹⁹¹⁰ Rosowski 1983/49; Abel et al. 1983/14.

¹⁹¹¹ Schneider 2010.

¹⁹¹² Richardson 1994/518.

¹⁹¹³ Bresler 2006/53/54/62.

¹⁹¹⁴ Andersson 2009.

¹⁹¹⁵ Bakhtin 2008/1981.

¹⁹¹⁶ Arendt 1958/184.

¹⁹¹⁷ Cutcher 2013/34.

¹⁹¹⁸ 'For research to be research it has to be debated in the public domain' (Sarat Maharaj cited in Wesseling 2011/4).

¹⁹¹⁹ Habermas 1989/29.

art' – in coffee shops – which once were seen as 'a training ground for critical public reflection'.¹⁹²⁰

East London.

An opening.

Staged as a confrontational act.

An 'encounter' at Columbia Road.

A positioning.

A repositioning of characters.

Dissonance.

The 'I', the narrator, the 'anti'-hero protagonist diverted from the 'Bildungsroman ideal', yet faced similar absences and destructive incidents and complex interactions between many different wills.¹⁹²¹

Moving uncomfortably between themes, the interchange remained vague, the conversations hesitant, at first.

An unfulfilled becoming, a getting to know, a testing out.

The introduction seemed ambiguous and tentative. The characters engaged carefully while questioning their own thinking, their our own practices and ways of relating to each other.¹⁹²²

Short dialogical sequences remained dense and tension-filled, sentences disjoint – staccato-like – where one spoke even if one didn't 'utter a single word aloud'.¹⁹²³

The characters adjusted, as we did, I did. I adjusted to Maxim. Maxim's voice, Maxim's tone of voice. I adjusted to Maxim's well-formed worldly tone of voice.¹⁹²⁴

At times I felt seduced.¹⁹²⁵

Attracted to this 'emergentist attitude',¹⁹²⁶ this kind of open-endedness, or unknowingness, something more transitory, more fluid like all these up-and-coming art and text forms where creation, presentation and reception of an 'artwork' could be located in interhuman encounters.

And that obviously stirred Maxim.

¹⁹²⁰ Habermas 1989/29.

¹⁹²¹ Boje and Mølberg Jørgensen 2008/3.

¹⁹²² Boje and Mølberg Jørgensen 2008/4.

¹⁹²³ Humboldt stated in Heidegger 1971/187.

¹⁹²⁴ Barthes 1977/2002/71.

¹⁹²⁵ Following Baudrillard (1988/62), 'the entire strategy of seduction is to bring things to a state of pure appearance, to make them radiate and wear themselves out in the game of appearances (but the game has its rule, and its possibly rigorous ritual)'.

¹⁹²⁶ Kalin et al. 2009/357.

Art transformed into a 'revolutionary and emancipatory possibility'.

A 'form of renewal',¹⁹²⁷ a commercial affair, an 'amusement and spectacle',¹⁹²⁸ an 'ultimate experience' where 'added value' and 'capital gain' left 'no trace of humanity except the consumer'¹⁹²⁹ – a corporatization and marketization of the 'artistic field' marked by corporate interests, corporate values, corporate methods, models, networks and strategies,¹⁹³⁰ where art reduced to instruments aimed for another *Gesamtkunstwerk*, yet, deeply rooted in corporate culture.

Kunst equals Kapital.¹⁹³¹

Beuys knew it all along.

From 'creative omnipotence'¹⁹³² came this 'total creative imperative'¹⁹³³ to 'neoliberalism's entrepreneurial "ownership-society" optimism',¹⁹³⁴ to more 'moral' incentives, suddenly 'everyone' seemed to care. 'Life became art' ranged from 'relational aesthetics' to 'relational practices',¹⁹³⁵ from 'collaborative playful activities' to 'artistic interventions' or 'arts-based initiatives' in company settings and business schools;¹⁹³⁶ from 'arts-infused practices' to 'arts-informed engagement' where 'social effects' outperformed 'artistic quality' and where the *Spieltrieb*¹⁹³⁷ brought 'us' back together and made us 'feel' – bound.

It didn't.

Maxim disputed and I stepped back.

Freed myself from all these new levels of identification, this 'everyone else model' I became – as I became one of them – as I converted to this kind of 'artist-scholar', who didn't fit either, while Maxim remained this 'free nature', this 'wild, arbitrary, fantastic, sometimes confused, yet

¹⁹²⁷ jagodzinski 2010/33.

¹⁹²⁸ Hoffmann (2005) cited in 'How Art has changed', Survey, *Frieze*, No. 94, October 2005, <http://www.frieze.com/issue/article/how> has art changed/, retrieved 10.12.2012.

¹⁹²⁹ Nicolas Bourriaud, RA Schools Autumn Lecture, Royal Institution, 8.11.2013. Bourriaud refers to Jeff Koons work. Following Dilleuth (2011/227), 'the freedom of the market coincides with the freedom of art, and what we get in the end is an endless variety of products with a relatively affirmative entertainment value'.

¹⁹³⁰ jagodzinski 2010/33.

¹⁹³¹ Beuys, Documenta 1977, Kassel, <http://kunstkapital.com>, retrieved 2.11.2013.

¹⁹³² Fraser 2005a/283.

¹⁹³³ Rauning et al. 2011/1.

¹⁹³⁴ Fraser 2005a/283.

¹⁹³⁵ Bourriaud 1998/2002.

¹⁹³⁶ Schiuma 2009; Schiuma 2011; Berthoin Antal, 2012; Berthoin Antal and Strauß 2013.

¹⁹³⁷ jagodzinski 2010/32. 'Notice that (1) aesthetics as *Spieltrieb* is the *force* that is put into play *before* the creation of art, and (2) that with such a play drive (*Trieb*), art and society are intimately bound together. *This means the questions of politics cannot be escaped.* The interrelations of aesthetics, art and politics were always part of this originary contract of Schiller's educational fantasy to capture the driving desire of this class. In a nutshell, aesthetic play becomes a transformative *work* of aestheticization, thereby promising to transform the world into its own sensorium as form subjugates matter. Fundamentally, something is transformed, giving it a "form of life". Life, as it is derivative of *Naturphilosophie* will become significant to the continuation of this thought experiment' (jagodzinski 2010/32).

surprising¹⁹³⁸ creature which reminded me – of me, this once me, this former, previous, long-ago me.

Maxim reminded me that only in this manner can one please oneself.¹⁹³⁹

And so I had to come back – way back. I had to let go, had to lose balance, had to lose certainty and accept all these fragilities while losing – losing all this knowledge.

I had to feel overwhelmed again, engaged again, absorbed in a 'play' of thinking; 'artistic thinking'.¹⁹⁴⁰ I had to remove myself from any sensory experience, from any sensual perceptions.¹⁹⁴¹ I had to escape to start again.¹⁹⁴²

I started with friction, juggled between resistance and surrender, moved from wholeness to contradiction – back and forth; from presence to absence, where readers might fill the gaps with their own imagination.

Swinging between accord and discord, I tried to bring 'unreality' to what it presents as 'reality'.¹⁹⁴³

I looked out for 'symbolic value'.

Bilder in sprachlicher Form.

Bildungsgeschichten which transformed a past, transformed a present, transformed a 'reality', and I had to examine this transformation.¹⁹⁴⁴

I questioned.

I read between the lines, tuning with 'mood and atmosphere',¹⁹⁴⁵ of an imagined, 'present' past.

I had to revisit the Bildungsgeschichten many times – shifted viewpoints, expanded and contracted my own perceptions as our characters suggested further interpretations.¹⁹⁴⁶

They created their own influence and belief systems.¹⁹⁴⁷

They seemed to know and to see, or pretended to know and to see,¹⁹⁴⁸ and the image of the person speaking became 'the object of creative, artistic imagination'.¹⁹⁴⁹

I understood that I was no longer the mere creator of a text.¹⁹⁵⁰

¹⁹³⁸ Nietzsche 2009/108.

¹⁹³⁹ Nietzsche 2009/108.

¹⁹⁴⁰ Sameshima 2007b/13; Wesseling 2011/8.

¹⁹⁴¹ Following Wesseling (2011/10), 'in order to experience the thinking ourselves, in order to know the possibilities of one's own mind, it is necessary for us to withdraw from the "real" world'.

¹⁹⁴² Wesseling 2011/10.

¹⁹⁴³ Bourdieu 1993/160.

¹⁹⁴⁴ Kontje 1993/86.

¹⁹⁴⁵ Gosse 2005a/214.

¹⁹⁴⁶ In relation to Forster's notion (2005/1927/186) not to stick to one's own 'point of view'.

¹⁹⁴⁷ Bakhtin 1981/2008/315/340.

¹⁹⁴⁸ Forster 2005/1927/186/187.

¹⁹⁴⁹ Bakhtin 1981/2008/348.

The process of writing took me by surprise. It not only let me know what I already knew, but rather what I didn't know, what I needed to know – needed to learn – anew.¹⁹⁵¹ And so, each of the Bildungsgeschichten portrayed an 'idea of trial', a testing out through embodied representatives.¹⁹⁵²

'lbs': an opening, an attempt of self-understanding where the 'artistic' competence once attained started within the boundaries of a family milieu.¹⁹⁵³

lbs: an appreciation of culture and opportunities of creative-artistic engagement – visually and performatively enacted.

'Vas': within the classic course of development, the protagonist departed from a typical rural environment into the 'wide world' which provided art education and prospects for artistic engagement. Pulling away from familial ties, the protagonist became engaged in new yet painful relationships which in themselves functioned as educational steps.¹⁹⁵⁴

'Lex': an 'allegory and symbol'.¹⁹⁵⁵ Entangled in 'privileged relationships' marked by 'perceptible' differences and affective nuances,¹⁹⁵⁶ one realized that the protagonist's attempts to escape human realities became practically impossible.¹⁹⁵⁷

'Jack': the multiplicity of languages in a sociocultural world.¹⁹⁵⁸ A commitment to the arts provided challenges, but equally responsibilities¹⁹⁵⁹ towards discipline-specific methodologies, knowledge and quality sets in educational discourse.¹⁹⁶⁰

With 'Klaus', new images emerged, or old ones re-emerged¹⁹⁶¹ but rather transformed, translated into rough sketches; fragmented. The protagonist defended knowledge which spread beyond conventions; knowledge which wasn't framed by any disciplinary or thematic order while questioning 'what is knowledge when it is "free"?'¹⁹⁶²

¹⁹⁵⁰ Zijlmans speaks here of the 'dialogical character of creation ... [where the material] transforms into something that wasn't there before ... [it] "justifies itself, speaks for itself, as it were, without the help of the maker"' (Zijlmans 2011/182/183; von Hoogenhuyze cited in Zijlmans 2011/183).

¹⁹⁵¹ Neilsen stated in Sameshima 2008b/154.

¹⁹⁵² Bakhtin 1981/2008/392/393/411.

¹⁹⁵³ Bourdieu 1993/232.

¹⁹⁵⁴ Frieden 1983/304.

¹⁹⁵⁵ Heidegger 1971/20. According to Heidegger, 'allegory and symbol provide the conceptual frame within whose channel of vision the art work has for a long time been characterized'.

¹⁹⁵⁶ Barthes 1975/1977/65.

¹⁹⁵⁷ Rosowski 1983/51.

¹⁹⁵⁸ Bakhtin 1981/2008/367.

¹⁹⁵⁹ O'Donoghue 2009.

¹⁹⁶⁰ Jelinek 2013. See also Piirto 2002.

¹⁹⁶¹ Sarraute 1989/1990/197.

¹⁹⁶² Rogoff 2010b.

'Pierre': 'the storyteller [took] what he [told] from experience [or] that reported by others ... [and made] it the experience of those who [were] listening to his tale'.¹⁹⁶³ *Der Zusammenhang im klassischen Bildungsroman* provided an opening up to the outside where the protagonist recognized the value of networks, or external relationships.¹⁹⁶⁴

'Josh': 'disciplinary storytelling'. The protagonist understood that each discipline had its own 'truth' or 'assumptions', its own 'foundational premises',¹⁹⁶⁵ its own set of questions, reference points and levels of expertise¹⁹⁶⁶ particularly when 'artistic products' were utilized and argued in another discourse.

'Knut': relational practices,¹⁹⁶⁷ shared authorship, equality of meaning-making, facilitated empowerment through collective and non-authoritarian, open collaboration.¹⁹⁶⁸ The protagonist learnt about self-disciplined forms of authority, freedom for those who taught each other,¹⁹⁶⁹ and about 'unframing', 'reterritorialization and resingularization'.¹⁹⁷⁰

'T&T': engaging with agents of different fields meant a different setting, new working or learning styles, new insights, values, mind-sets, new opportunity creation, tapping into other markets, influence in new contexts, or, perhaps, just an image question? And yet, the protagonist never questioned what might happen if it didn't work out.¹⁹⁷¹ Lesson learnt.

'Roc': the globalized liberated 'art world', the one beyond conventions, the one beyond institutionalized conventions, the one with its own language, its own particular vocabulary: a 'distinctive lexicon'.¹⁹⁷² The protagonist got lost in translation, and yet the emancipatory learning pedagogy seemed to work.

'Matt': economic interests presented a threat to 'artistic autonomy' in the context of choice, selection and working practice where joint activities meant to pursue the production of a specific 'social use value'. Crossing boundaries once more, but then the structure changed – and that was it.

With 'Hans', 'life became art', 'relational art' in operation, 'community practice',¹⁹⁷³ human interaction in shared spaces, relational spheres of

¹⁹⁶³ Benjamin 1955/1999/87.

¹⁹⁶⁴ Diltthey 1913; Moretti 1987/2000/19.

¹⁹⁶⁵ Jelinek 2013/128.

¹⁹⁶⁶ Piirto 2002/2009.

¹⁹⁶⁷ Bishop 2012/245.

¹⁹⁶⁸ Bishop 2012/266/267.

¹⁹⁶⁹ Barthes 1984/1986/333.

¹⁹⁷⁰ Guattari 1995/131.

¹⁹⁷¹ Schutt 2012/89.

¹⁹⁷² A. Rule and D. Levine, international art english, *triplecanopy*, 2012, http://canopycanopycanopy.com/16/international_art_english, retrieved 9.3.2013.

¹⁹⁷³ Murphy 2012/68.

'openness' perceived as purposeful, pleasurable, useful and enriching.¹⁹⁷⁴
Suddenly 'everybody' seemed to care; be mindful followed by despair, if not,
the ultimate arrival?¹⁹⁷⁵
'Just some of many possible realities ...'¹⁹⁷⁶

I played with uncertainties.¹⁹⁷⁷ I played with complicated and complex conversations within and between forms and mediums to make the unnarratable narratable, the unarticulated articulated, 'seen, marked and visible' while revealing new understanding.¹⁹⁷⁸

I played with chance, and uncertainty as a commitment to 'chance occurrences' seemed to be key. But what degree of chance and uncertainty is productive?¹⁹⁷⁹

Realizing that 'criteria'¹⁹⁸⁰ guiding arts-based research attached to a personal signature of the writer/researcher, a reflexive self-accounting,¹⁹⁸¹ are not fixed,¹⁹⁸² I could only invite readers to use their own judgement¹⁹⁸³ as art as research seems to be a condition of contingency and as it is 'the openness of art what invites us ... to see things differently'.¹⁹⁸⁴

But would it be enough to present 'open-ended data' so that readers can arrive at multiple and perhaps contradictory interpretations?¹⁹⁸⁵

'Misreadings are inevitable.'¹⁹⁸⁶ Maxim stretched out while holding my view.

'Does it "deliver or promise to deliver new insights, forms, techniques, or experiences"?'¹⁹⁸⁷ Does it give me something which I don't have – yet?¹⁹⁸⁸

¹⁹⁷⁴ Murphy 2012/76.

¹⁹⁷⁵ Lukács 1971a/136.

¹⁹⁷⁶ Bakhtin 1981/2008/37.

¹⁹⁷⁷ Yet, 'do these experiences have integrity?'. Michael Berkeley, *Inventing the Modern*, podium discussion with Michael Berkeley, Adam Mars-Jones and Fiona Shaw and chaired by Lara Feigel, Arts and Humanities, King's College, 23.10.2013.

¹⁹⁷⁸ Sameshima 2007b/13.

¹⁹⁷⁹ O'Donoghue 2009/365. Barthes (1975/1977/118) spoke about 'readerly', 'writerly' and 'receivable' texts, the one that cannot be rewritten, the one which is difficult to read, and the one 'which catches hold, the red-hot text ... [the one] outside any likelihood' – the one which contests, triggers, provokes – a text in relation to intensity, drive, sensations – something 'antithetical to knowledge' perhaps, meaning beyond meaning, yet, affect.

¹⁹⁸⁰ Barone and Eisner 2012/154. Barone and Eisner's general criteria for arts-based research refer to 'incisiveness, concision, coherence, consistency, generativity, social significance, evocation and illumination' (148–154). Richardson's (1994/521) literary criteria combine 'coherence, verisimilitude, and interest'. Following Dewey (1934/2005/322), however, 'such criteria are not rules or prescriptions. They are the result of an endeavour to find out what a work of art is as an experience: the kind of experience which constitutes it'.

¹⁹⁸¹ Wesseling 2011/4. See also Cole and Knowles 2008/66; Barone and Eisner 2012/145.

¹⁹⁸² Barone and Eisner 2012/155.

¹⁹⁸³ Barone and Eisner 2012/155.

¹⁹⁸⁴ Borgdorff 2012/196.

¹⁹⁸⁵ O'Donoghue 2009/365.

¹⁹⁸⁶ Tayler stated in Dunlop 1999/17.

¹⁹⁸⁷ Borgdorff 2012/209/212.

Arts-based, arts-informed, a/r/tographic attempts are seen as practice-based research¹⁹⁸⁹ where something new and unforeseen might emerge,¹⁹⁹⁰ a literary narrative, a novel, a 'Bildungsroman-thesis yet to come', something close to a work of art,¹⁹⁹¹ perhaps, as 'art as an idea' expanded – expanded beyond 'aesthetics and style', beyond *what* is and isn't art, beyond *when* is or isn't it art¹⁹⁹² – as 'art became life' and 'life became art' – as art's 'form' became transformed.¹⁹⁹³

And yet, literature as 'art' as 'culture' has its own values of 'taste, aesthetic, ethics, humanity, and morality'.¹⁹⁹⁴ It has its own literary 'criteria',¹⁹⁹⁵ its own 'rights to a metaphoric and ambiguous language' which might differ from the language of 'science' perceived as more 'objective, precise, unambiguous',¹⁹⁹⁶ noncontextual, nonmetaphoric'.¹⁹⁹⁷

'Literary narrative' as a 'work of art is an object which exists as such only by virtue of the (collective) belief which knows and acknowledges it as a work of art'¹⁹⁹⁸ – the 'art world' – ¹⁹⁹⁹ which distinguishes between art and non-art, or when is or isn't a 'product' a work of art,²⁰⁰⁰ in relation to time, circumstances, functionings, what it intends to do, or didn't do, whether the 'work' speaks elliptically or ephemerally,²⁰⁰¹ or relates to certain characteristics, properties, qualities, basically to certain 'modes of reference' ...²⁰⁰²

¹⁹⁸⁸ Borgdorff 2012/209. Following Borgdorff, 'true artistic research is original both artistically and academically, in the sense that it gives us something we did not yet have – new knowledge about the world, about ourselves, or about the art form in question; a new perspective on what we thought we knew and understood; a new experience that makes us see, hear, perceive things differently. Or perhaps also a new form in which something can be cast or a new technique through which something can be addressed'. So, the question for Borgdorff (2012/212) I, 'what knowledge, what understanding, and what experience is being tapped, evoked, or conveyed' [...]?

¹⁹⁸⁹ Irwin and Springgay 2008a/b; Sinner et al. 2006.

¹⁹⁹⁰ Heidegger 1971/58.

¹⁹⁹¹ Barone and Eisner 2012/1.

¹⁹⁹² Goodman 1978/66/67.

¹⁹⁹³ Jagodzinski 2010/31.

¹⁹⁹⁴ Clifford cited in Richardson 1994/519.

¹⁹⁹⁵ 'Criteria are essentially reminders to an assessor of what can be paid attention to in the evaluation of a work' (Barone and Eisner 2012/146). 'The use of criteria in judging the qualities within a work of arts based research is not the same as the use of *standards*' (146), which employ 'quantitative metrics' (Dewey 1934/2005/320).

¹⁹⁹⁶ Although, 'no form can eliminate ambiguity or determine the interpretation of a text because it is impossible to predict how a reader will respond to it' (Dunlop 1999/17).

¹⁹⁹⁷ Richardson 1994/519.

¹⁹⁹⁸ Bourdieu 1993/35. Following Foster (2005/1927/186), 'they aren't any rules, that there is no art of the novel, only the art which a writer requires for the particular work he is engaged on ... the art which [is] appropriate to [a] special problem and [one's] temperament'.

¹⁹⁹⁹ Back to the question: 'does the type and design of the documentation support the dissemination of the research in and outside academia?' Does it generate a wider audience (Borgdorff 2012/212)?

²⁰⁰⁰ Goodman 1978/66/67.

²⁰⁰¹ Goodman 1978/69/70.

²⁰⁰² Goodman 1978/67. Goodman identifies 'five symptoms of the aesthetic' relating to 'syntactic density', 'semantic density', 'relative repleteness', 'exemplification' and 'multiple and complex reference' (67/68); symptoms which, however, remain as 'clues' – as 'an object may symbolize different things at different times, and nothing at other times ... [and so what remains are] certain modes of reference' (70).

Process-related, self-reflexive, actively changing without being 'locked into limiting modernist conceptions of art',²⁰⁰³ the Bildungsroman in its refined form might still have the power to inform,²⁰⁰⁴ the vigour to push boundaries while encouraging subjectivity, opening windows into alternate spaces and disrupting conceptions of form.²⁰⁰⁵

Calling out for formation and transformation, for pulsating polarities and transcending boundaries, for independence and integration,²⁰⁰⁶ for inclusion and exclusion, possibilities and actualities, presence and absence²⁰⁰⁷ – the "exform"²⁰⁰⁸ – the Bildungsroman could still create room for the 'unthought', the 'unexpected',²⁰⁰⁹ these 'never-ending thought processes' which – at some point – might also touch the reader ...²⁰¹⁰

'And – do you my dear "writer" have now the courage to be yourself?'²⁰¹¹

Within the 'process of writing we define, or redefine ourselves' and I became more critical, more reflexive, probably 'less of a comrade' but 'more of a person' ...²⁰¹²

Maxim leapt up, lit a jj and walked ahead ...

And so, 'beauty' remained – as an individual being that didn't look back.²⁰¹³

²⁰⁰³ Sullivan 2006b/24.

²⁰⁰⁴ Eisner cited in Cole and Knowles 2008/63.

²⁰⁰⁵ Dunlop 1999; Gosse 2005a; Sameshima 2007a.

²⁰⁰⁶ Moretti 1987/2000.

²⁰⁰⁷ Swales 1978/157; Gutjahr 2007.

²⁰⁰⁸ Following Nicolas Bourriaud, the 'exform' is seized by inclusion/exclusion stages. It's basically an indetermination stage – influenced by centrifugal forces (social, political or cultural). Nicolas Bourriaud, RA Schools Autumn Lecture, Royal Institution, 8.11.2013.

²⁰⁰⁹ Borgdorff 2012/196.

²⁰¹⁰ Wesseling 2011/12.

²⁰¹¹ Michael Berkeley, Inventing the Modern, podium discussion with Michael Berkeley, Adam Mars-Jones and Fiona Shaw and chaired by Lara Feigel, Arts and Humanities, King's College, 23.10.2013.

²⁰¹² Gosse 2005a/201. See also Forster 1971/221. 'Auf eigene moralische Bildung loszuarbeiten, ist das Einfachste und Tulichste, was der Mensch vornehmen kann' [To go to work on one's own moral *Bildung* is the simplest and most advisable thing that a person can do] (von Goethe cited in Kotje 1993/4), where 'Freiheit die erste, und unerlassliche Bedingung' ist (where 'freedom becomes the first and essential prerequisite for personal *Bildung*') (Humboldt cited in Kontje 1993/4).

²⁰¹³ 'Beauty remains as an individual being that never comes back', Nicolas Bourriaud, RA Schools, Autumn Lecture, Royal Institution, 8.11.2013.

Epilogue

Here I stood at the end of a confrontation, at the end of everyday interactions and artistic attempts where I gradually became aware that art has not to appear as art, be recognized as art, or even look like art – and where this dichotomy defines what art is actually about.²⁰¹⁴ It was the end of a performative installation, an event that could be seen as a constitutive force of an installation – a symbiosis of the event and the ‘work of art’ itself, where Tate’s Turbine Hall became the location of presentation, of interventions and social practices.²⁰¹⁵ It was the end of a ‘constructed situation’ where the performative aspects portrayed as a collective whole, had, however, an ‘individual context which embraced ‘life elements of everyday [speech, and] everyday context’.²⁰¹⁶ It was the end of a ‘spectacle’ where I felt prompted to understand ‘art in a new and deeper’ way, as Sehgal notes, although I am still not sure what this ‘deeper way’ entails as art could take place in ‘any medium’ – even in the form of human bodies – of subjects seeking attention or recognition which challenged me throughout the whole experience and with each ‘performative act’.

I thought to be protected. Protected by a set of norms. Protected by standardization. Protected by ‘order: the order of one after another; the order of a rational, linear progression of rooms, objects, exhibits; the order of regulated movement; the order of looking; the order to look - to look at all and only look’.²⁰¹⁷ I thought to be protected by etiquettes, these ‘museum behaviour’ customs which were so common, mutual, shared (back to the nineteenth century, back to *doxa* – petit bourgeois accord) – and which reduced us to silence, restricted our mobility,²⁰¹⁸ within the space (exhibition) provided. A space built around me, which safeguarded me while I was looking out for being cultivated and valued as an individual.

These associations expanded the art’s frame of reference where the ‘situation’ unfolded in participation with the viewer, the spectator, who like me might have felt initially restraint, perhaps intrigued, captivated – while swallowing a series of sensations and emotions – as I did - holding onto the railing, waiting for ‘that’ moment of recognition while hanging onto my script, the prologue of the story, which needed to be sanctioned: How should I approach him? The artist. Talk to him. But we are not in a “situation”. No? I can’t. I can’t do it. Yes, you can. Sign it off. Yes - no?’ Indecisiveness. Swinging between dispositions – withdrawal, presence. Eventually I approached him – the artist. I blushed. I stuttered. I talked in hesitancy – too quickly. I handed over my script – reluctantly. ‘It’s mine now,’ the artist said, smiled and turned away – quickly. That’s it? That’s it. Nothing else. No further exchange. I left. Anticipating. He would contact me. He didn’t. He didn’t read it. He didn’t like it. He detested it. Despised it. I waited. More

²⁰¹⁴ Tino Sehgal in conversation with Jessica Morgan, 6.10.2012, Tate Modern.

²⁰¹⁵ Holmes 2011/214.

²⁰¹⁶ Nollert cited in Holmes 2011/214.

²⁰¹⁷ Fraser 2005b/235.

²⁰¹⁸ von Hantelmann 2011/180/181.

conversations followed. Curators talk. Producers talk. Directors talk. More questions asked, more answers provided. I joined in. Brave enough to ask 'one' question. 'With each encounter do you feel as objectified as I do?' Pathetic. 'No I don't. I don't feel objectified,' the girl, the interpreter, responded animatedly, yet annoyed (she must be). 'These are my stories,' she said, 'these are real, true, honest, accounts.' The girl still smiling. 'I am sorry,' I said. But I wasn't – sorry. How can your story be true, or real – as with each 'telling and retelling [we might] come to ... new understanding[s]'²⁰¹⁹ – as each story creates a new relation between ourselves and others. No further questions. 'And what about the other? Does each interpreter feel like you?' I didn't ask. More lectures followed. I returned. We returned. The group. The group got involved. Adapted. Related. Engaged. Became part of them – absorbed in conversation. Characters emerged then disappeared. There was no consistency. 'How do you measure quality? What makes each story an exchange of quality? What is a good conversation? It's not 'just' about a shared experience, or is it?' The group dispersed. Testing out – crossing boundaries.²⁰²⁰ I stood apart. 'I really enjoyed the "I" ...'²⁰²¹ A voice from behind. A voice I wanted to hear. I turned around, he walked away.

Back to the floor. Another encounter. No courtesies exchanged. No introduction offered. I am used to it now. Felt relaxed. The actor spoke – quickly. It took time for me to adjust to the accent. 'My first lecturing engagement. My first contract. A foreign country, language, culture, and the academic culture – a different chapter. My background? Performing arts – dance. I trained in Vienna. "Method". The B school hired artists to enlarge skill sets. That's what I was told – that's why I got in. I wrote my own scripts, staged my own plays – outside. B students liked it. Got involved. Took over. The course became popular. It grew. A change from "traditional" classes. We created our own world, lived in a bubble – at least for a while – until I received this card. A Valentine's card. Quite delicate, flattering even. It was signed "from your student". I panicked, withdrew, became formal, detached. I became other than I was.'²⁰²² I adapted, agreed, gave in to systems and structures, accepted norms and rules. I played the role – the role I was expected to play and detested. But no more cards arrived.

Years later I found out. The card was a joke – carefully planned. A joke they all shared – my "colleagues". They wrote, signed and sent it – the Valentine's card which haunted me for years. I left.'

²⁰¹⁹ Absolon and Willett 2005/101.

²⁰²⁰ Following Arendt (1958/190), 'action, moreover, no matter what its specific content, always establishes relationships and therefore has an inherent tendency to force open all limitations and cut across all boundaries'.

²⁰²¹ Tino Sehgal in conversation with Jessica Morgan, 6.10.2012, Tate Modern, verbal feedback/prologue.

²⁰²² Butler 2005/27.

Rationale

The Rationale revisits the text and makes explicit what has been presented within the thesis, including how the objectives stated in the Foreword have been met and how 'Maxim' makes a contribution in relation to a 'knowledge area', a 'disciplinary field' and/or 'usefulness'. Here, I am referring to Leavy's (2013/90) fiction-based research criteria discussed in more detail under Objective 2. Examples and claims are cross-referenced to the relevant pages in the main text, with illustrative references italicized.

Objective 1:

To examine the 'lived out' (but largely hidden) challenges for lecturers undertaking ABA in business education

Introduction

Drawing out some of the 'lived out' challenges of arts-based business education (ABBE), the thesis aims to make visible what otherwise might have remained hidden, including the uncertainties and insecurities surrounding the artist / management lecturer her/himself. The 'dynamic' position of the 'in-between', of being an artist / management lecturer introducing ABA as a 'living practice',²⁰²³ has been seen as the primary challenge that is identified, explained and shared in 'Maxim'. Priority, in this respect, has been given to the sharing of a feeling for this sense of in-between-ness, discussed further under Objective 2. The thesis provides '*impressions*' (pp. 49; 65) where the challenges identified remain fragmented, adjusting to personal limitations in expressing myself. Recollections became increasingly inaccessible and/or '*distorted*' (p. 231), since I probably wanted to forget, blocking out particular facts and/or events linked to personal exposure.²⁰²⁴ Exposure, according to Butler (2005/39), 'constitutes the conditions of my own emergence as a reflective being, one with memory', one who said she had 'a story to tell', and yet the story told in 'Maxim' is not an 'actual' account per se but a '*fictional*' reconstruction (p. 39). It is the story of the protagonist (artist / management lecturer) situated in a 'virtual world' who acted as a frame of reference, and whose '*memory*' selectively recounted (pp. 41-42) the challenges s/he had experienced in ABBE through '*rough sketches*' (p. 202).

Challenges identified, explained and shared

Arguably the most central challenge revealed in the thesis concerns the sense in which the artist / management lecturer is required to make explicit, i.e. to codify, ABA in a non-artistic form to meet the prevailing methodological and institutional requirements of a business school as an approved HE provider. Practicing art suggests 'an open outlook on what is possible and what we

²⁰²³ Leggo 2004b/29/30; Springgay et al. 2005/902; Irwin and Springgay 2008b/xxix; Leggo 2008/5.

²⁰²⁴ Crane 1997/50; Schacter 1999/19.

do not yet know' (Borgdorff 2012/206).²⁰²⁵ What seemed to be unknown for the protagonist (artist / management lecturer) was the position of the 'in-between', and how this position manifested itself as a 'lived out' (hidden) challenge in relation to norms of social exchange in a business education context. Social exchange in this context was found to be 'conditioned and mediated by language [and] conventions' (Butler 2005/28) which could be constraining. Given that conventions and language were not supposed to be 'altered and recoded' (von Hantelmann 2010/104) in introducing ABA, the protagonist was expected to act in accordance with the business school's established customs. Certain protocols and etiquettes were proposed which the protagonist, on entering ABBE, only reluctantly adjusted to and/or '*simply ignored*' (p. 190). Thus, coming from the arts and moving beyond familiar and/or domestic '*territories*' (pp. 154-155), the protagonist kept her/himself at a distance '*from functional or operational demands of the institution*' (pp. 200-201), believing that sharing particular behaviours and standards interfered with a certain "*artistic freedom*" (p. 92), illustrated through 'Jack' (p.192) and 'Knut' (p. 209).

Entering into a relationship with 'others' (business faculty) as part of social exchange prompted a kind of 'co-appearance' (Cavarero 2000/89; Buber 1937/62), where standing apart from disciplinary or thematic order suggested a form of 'self-presentation' which, in line with Arendt (1978/36), indicated an 'active and conscious choice of the image shown'. 'Maxim' confronts the reader with a refusal to conform to certain business school conventions, prompting a recognition of difference, a separation and/or exclusion which suggested a '*differentiation*' (p. 38). The artist / management lecturer appeared to be structured in a different way, proposing a '*difference by degree*' (jagodzinski and Wallin 2013/98)²⁰²⁶ as s/he did not seem to '*fit in any particular functional category or department*' (p. 193). S/he stood out as 'the other', a notion which manifested itself in respect of three different types of challenge that are developed further within 'Maxim':

- i.) According to Deleuze (1994/324), 'the other', capitalized as 'the Other', suggests an '*expression of a possible world*' where ABBE, only emerging, proposed a process of 'becoming'²⁰²⁷ present through '*cross-disciplinary*' (p. 124) engagement (Leavy 2013/22). Hence, defending '*arts-based methods*' in a business education context seemed to be '*difficult*' (p. 125) and intellectually and emotionally challenging (p.135), also portrayed through 'Lex' (p. 177).
- ii.) Noting Butler (2005/x), 'the other' exemplified the 'human other in its specificity', the protagonist (artist / management lecturer) following her/his own 'unique

²⁰²⁵ See also Berthoin Antal and Strauß 2013/26; Berthoin Antal 2012/62.

²⁰²⁶ See also jagodzinski and Wallin 2013/101.

²⁰²⁷ Deleuze and Guattari cited in jagodzinski and Wallin 2013/16.

ideological discourse' (Bakhtin 1981/2008/332), delivering ABA in line with her/her own aspirations and intentions, and in her/his own unconventional way beyond established methodologies. This seemed to be exciting and stimulating, but, over time, increasingly frustrating (when it did not '*work out*'), as exemplified with 'T&T' (p. 211) and 'Matt' (p. 215).

- iii.) Following Arendt (1978/183), 'the other' also referred to transition, to 'becoming other', where '*artistic practice*' (p. 100) suggested a certain 'Spieltrieb' based on a '*desire*' (p. 37) to form and/or to transform content and/or material, from idea to script to performance as illustrated with 'Knut' (p. 209). These processes of transformation remained uncoded, allowing a kind of freedom within an HE context and a confluence of supportive conditions such as '*encouragement*' (p. 123) reassurance and/or simply being in '*dialogue*' (p. 137) with 'others' (academics). However, such conditions were not always provided or were quickly eroded by institutional pressures.

'Maxim' identifies, explains and shares a feeling for these challenges, inviting a particular 'treatment' of this tension in relation to its impact on the artist / management lecturer in practice, yet the 'reality' of ABBE remains to some extent '*unnarratable*' and/or 'inexplorable' (p. 222). According to Herman et al. (2005/623), what cannot be '*narrated*' (p. 64), the unnarratable, refers to what 'cannot or should not be told', and to 'the inadequacy of language to represent an event' prompting the reader 'to participate imaginatively in co-creating th[is] narrative'. I can only illustrate the tension between an 'experienced and imagined reality',²⁰²⁸ between recollection and projection, and what is projected through 'Maxim' appears to be an initial desire to create and educate through ABA.

For the protagonist this desire manifested itself as a particular form of struggle, indicating, according to Butler (2004/2), not only a certain longing for '*recognition*' (pp. 15-16), in this case being recognised as an artist and academic, but also a desire to implement ABA, the pleasure in exploring new territories in undertaking arts-based practices. The desire to implement ABA suggested a kind of '*unframing*' (p. 210), a process of transition associated with a certain 'productive' force (Holland 2010/67)²⁰²⁹ where 'something' was 'put into play *before* the creation of art' (Jagodzinski 2010/32), proposing an idea and/or an image of ideas where ABA seemed to unite the imaginary, '*the real and the symbolic*' indicating an aesthetic interest (p. 74). The process of crafting and forming, a "*becoming object*" or *scene*"²⁰³⁰ (p. 196), suggested a different form of '*knowledge production*' (p. 28), one challenged by educational constraints identified on three accounts:

²⁰²⁸ Summerfield and Downward 2010/175/178; Castle 2006/252.

²⁰²⁹ See also Guattari 1995/131.

²⁰³⁰ Schlegel cited in Osborne 2013/169.

- i.) The growing government-compliant business school model challenged 'disobedient modes of knowledge production' (Raunig 2013/28) that emphasized 'tacit', 'sensory' and embodied (p. 135) forms of knowing. For the protagonist, these forms of knowing were difficult to translate into predictable and/or 'measurable' outputs and outcomes (p. 138) and appeared to be marginalized in the institutional processes.
- ii.) While the business school moved towards university status, a 'more representable body of knowledge' seemed to be expected (p. 144), a form of 'authoritative knowledge' (p. 142) with foci on the rational and the objective. ABA, however, suggested the ambiguous and/or 'problem[atic]' (pp. 102; 139) indicating a 'disruption' to the conventional, an 'uncomfortable implication' (pp. 122; 200).
- iii.) The institutionalized discourse transferred expert knowledge into 'editorial work' in the form of 'business research journals' that could be submitted to the REF (pp. 139; 142). In this situation the artist / management lecturer could not compete with recognized (disciplinary) accounts and, instead, pursued 'interdisciplinary' work acknowledging emergent and/or uncertain forms of knowledge. However, these accounts could not be easily translated into conventional academic credentials (p. 143).

Reflecting further on the often hidden nature of 'lived out' challenges facing the artist / management lecturer, one might note that the protagonist lacked not only the 'academic voice' to express arts-based outcomes as fixed goals, prescribed results and/or representable knowledge sets, but also 'courage' (p. 127). S/he appeared less forceful and/or self-assured, and unable to 'stand up' and express her/his intention (pp. 126; 190; 204). Noting Bakhtin (1981/2008/369), 'there is always a gap between our own intentions and the words' we form²⁰³¹ in passing from one language system (artistic) to the other (academic). The protagonist realized that the 'languages of authorities' had an affect, and/or produced an effect, as a 'vulnerability' towards language (Butler 1997/2; Barthes 1977/192) emerged (pp. 34-35). Lacking the academic voice and/or 'strength or authority' gave the impression of an absent voice where the protagonist, trapped between intentions (artistic) and expression (academic voice), felt reduced to silence like a 'mute figure' (p. 188).²⁰³² Silence manifested itself as an apparent absencing of the self, suggesting a form of 'self-loss' (Butler 2004/250). Suffering from 'a sensation of loss' (p. 47) while lacking a certain strength or authority concerning language also influenced the artistic

²⁰³¹ Bakhtin 1981/2008/369; Bakhtin 1981/2008/424.

²⁰³² Aligned with Wittgenstein's (1922/2010/111/7) saying, '[w]hat we cannot speak about we must pass over in silence', this 'absent' voice also proposed what Sartre (1948/1993/32) calls a 'silence of inspiration' as part of embodied and/or aesthetic representations.

voice, as portrayed through 'Roc' (pp. 212; 214) and 'Josh' (pp. 204; 205). Stuck in-between two voices (artistic and academic), and unable to make either heard, suggested a 'weak hybridity' (jagodzinski and Wallin 2013/98) impacting on ABA which, in a business education context, appeared to be 'neither this nor that' let alone 'this *and* that' (Pinar 2004/9). ABA became progressively difficult to defend, not only within, but also outside the institution and, eventually, the protagonist '*adapted*' to norms and conventions (pp. 30; 33).

In traditional Bildungsroman terms (see Objective 2), this adaptation suggested a '*regulated*' development as s/he became part of a function, a department, an institution, indicating either a successful process of '*resocialization*' (p. 150), or a '*giving in*' to HE demands (p. 107) seen as a form of resignation. Adapting to business school conventions and '*accept[ing] its life forms*' (Lukács 1971a/136) (p. 217), affected and effected the protagonist and her/his "*object of desire*" (ABA) (p. 43). S/he became increasingly '*unattached*', '*uncommitted*' and '*purposelessly pretending while shadowing what Borgdorff calls an 'objectionable "academic drift"'*' (p. 26).²⁰³³ Becoming a '*scholar-academic*' (p. 145) within a progressively regulated education context, it was probably time to '*forget the "art world" - time to forget its "activities"'*' (p. 216) where ABA eventually transformed into something '*what it is not*' (jagodzinski and Wallin 2013/101), as with 'Hans' (p. 217). In turn, this raised the question as to what extent these transformations (subject/object) could have been prevented so that the '*desire*' (undertaking ABA) could have been preserved.

There is no simple answer, but one is bound to conjecture that in a different business school context, the artist / management lecturer *could* have remained in the 'play space', living in the 'in-between' without being silenced, then adapting and ultimately, leaving altogether. 'Maxim' provides glimpses of the kind of '*independent*' and/or '*autonomous*' business school offering '*distinctiveness*' (pp. 145-146) that supports a certain freedom of artistic discovery, not necessarily seen as '*entrepreneurial freedom*' (Raunig 2013/17/34; Dilleuth 2011/227), but a freedom in the form of absence, an absence of '*barriers*' (p. 40) provoking, for example, '*opportunities*' for artistic engagement '*across disciplines*' (pp. 39; 146), as in the cases of 'Klaus' (p. 199), 'Matt' (p. 215) and 'Roc' (p. 211). Furthermore, such a business school allows a diversity of communication practices, including more aesthetic and embodied forms of expression, leaving room for the '*unspoken*' and the '*unthought*' (Borgdorff 2012/173), the intangible and '*open-ended*' (p. 192), the '*unknown*' or '*not-yet-known*'²⁰³⁴ (p. 130) as represented with 'Pierre' (p. 203). However, it also imparts a message that such an enabling environment was / is generally elusive.

²⁰³³ Borgdorff 2012/32.

²⁰³⁴ Berthoin Antal 2012/62; Borgdorff 2012/206; Berthoin Antal and Strauß 2013/26.

Summary Objective 1

The first objective brings to light the ‘lived out’ challenges facing those individuals who seek to work as both artist and management lecturer in business education. The protagonist started her/his journey into ABBE with what Dewey (1934/2005/61) calls ‘*impulsions*’ (p. 47), a ‘hunger’ to undertake ABA through ‘active relations’ which, in its business education context, appeared to be partially deflected and/or opposed. Creating something not ‘*artificial*’ but rather ‘*artistic*’ (p. 28) seemed uncommon to a modularized business education system and difficult to communicate through accustomed HE channels. Thus, the thesis contributes to questions of feasibility and compatibility, especially in the early days when ABA was introduced at a more informal level without necessarily inquiring how the ‘*artistic way of knowing*’²⁰³⁵ (p. 147) could be perceived within a business educational context.

The ‘reality’ represented in ‘Maxim’ is a set of artistic practices overseen by an inspired, but increasingly dis-empowered individual whose own career journey was characterised by the struggle to find overt institutional acceptance. One might feel for the protagonist facing the complex and dynamic context of a business school seeking ‘*university status*’ (p. 143). The growing requirements to comply placed pressure on the artist / management lecturer in adopting an ever-more prescriptive language for ABA while, at the same time, exposing her/his difficulties in, and, with this, resistance to codifying the rationale and benefits of arts-based practices in terms that are required in a business education context. This evidences a theory and practice inconsistency that is distinctively presented through a particular individual’s ‘lived out’ educational experience (pp. 125; 139).

Getting ‘lost in a liminal state between two worlds’ (Siegesmund 2013/238), education (business) and the ‘arts’, proposes a loss “‘*in*” an experience’ (ABBE) and also “‘*of*” an experience’ (p. 33), namely the desire to undertake ABA. This position, according to Jagodzinski and Wallin (2013/24), suggests a certain ‘disconnection’, firstly, of the protagonist her/himself (as the artist / management lecturer) and, then, of her/his ‘object of desire’ (ABA). Eventually, the individual escaped ABBE to ‘*start again*’ (p. 238) finding refuge in ABR, only to discover that s/he would face similar challenges in undertaking the task of codification, as discussed within the next section. The formal recognition of ABA’s place in business education, although emerging, largely remains submerged, and in recounting this reality through ‘Maxim’, the thesis takes a step towards uncovering more of this otherwise hidden reality and allows it to be shared. The ‘*sharing of stories*’, such as ‘Maxim’, contributes to an understanding of artistic engagement ‘*across disciplines*’ (p. 81), in this case, business education, proposing an ‘*acceptance of diversity*’²⁰³⁶ (p. 80), a notion, further pursued in the next objective.

²⁰³⁵ Piirto 2002/432; Piirto cited in Prendergast 2009/xxvi.

²⁰³⁶ Sameshima 2007a/xi. See also Carr cited in Prendergast 2009/xxvii; McNiff 2013/138.

Objective 2:

To explore how ABR can be employed to help identify, explain and share a feeling for these challenges.

Introduction

Exploring how arts-based research (ABR)²⁰³⁷ can be employed to help identify, explain and share a feeling for the challenges experienced in ABBE, I intended to 'relive' and understand ABA on a methodological level while questioning to what extent arts-based methodologies could also complement 'traditional' ones in business education.²⁰³⁸ Initially, I looked at Barone and Eisner's (2012/148), 'general criteria for judging arts-based research',²⁰³⁹ Cole and Knowles's (2008/65-68) '*Qualities of goodness*'²⁰⁴⁰ and Borgdorff's (2012/212) '*seven questions*' on artistic research.²⁰⁴¹ I followed debates on the use of literary work in social sciences research (Leggo 2014; Denzin 2014; jagodzinski and Wallin 2013; Piirto 2002/2009) and, specifically, the use of fiction-based research (Richardson 1994; Richardson 2000; Leavy 2013; Pariser 2013; Siegesmund 2014). Distinguishing itself from traditional 'qualitative research'²⁰⁴² texts, the thesis-as-Bildungsroman reflexively questions its own '*signification*' (p. 87), asking to what extent literary social sciences texts can be read as dissertations,²⁰⁴³ whether '*a novel [should] be allowed to count as a PhD dissertation*' and what '*criteria*' are necessary to judge arts-based / fiction-based research texts (pp. 84-86).²⁰⁴⁴ Considering what opportunities and conditions are necessary to avoid 'implications of misinterpretation' (O'Donoghue 2009/365), the constructed

²⁰³⁷ Barone 1995; 1997; 2008; Barone and Eisner 1997; 2012; Eisner 2008; Sullivan 2006b; Finley 2008; 2003; McNiff 2008; 2013b; Leavy 2009; 2013; Rolling 2013.

²⁰³⁸ '[...] to complement traditional modes of collecting, analysing and presenting data on which to base evaluations and decisions in organizations, academia and society at large' (Berthoin Antal 2013/178). See also Meisiek and Barry 2014/139.

²⁰³⁹ See page 87/footnote 775.

²⁰⁴⁰ See page 83/footnote 737.

²⁰⁴¹ See page 84/footnote 745.

²⁰⁴² 'Traditionally, qualitative research was based in social and cultural anthropology; sociology; history; clinical, developmental, and cognitive psychology; case traditions from political science, economics, law, business; journalism, especially investigative reporting; fieldwork in the natural sciences, especially biology, geology, astronomy; literary traditions such as narrative; and, recently, the arts. Research designs are ethnographic field studies, community studies, case studies, life histories and biographical studies, document analyses and historical studies, survey studies, observational studies, and various combinations of these with quantitative designs. The data are analyzed through analytic deduction, constant comparison, typological analysis, role analysis, network analysis, event analysis, critical incident analysis, natural history, enumerative analysis, and standardized observational protocols, among other methods. Data are collected by carefully watching and listening through participant observation; nonparticipant observation; stream-of-behavior chronicles; proxemics and kinesics; interaction analysis protocols; group, key informant, and career and life-history interviews; projective tests; the collection of artifacts, documents, and demographics; and other similar social science methodologies [...]. Where do the methodologies used in the arts fit in?' (Piirto 2002/434/435). See also Denzin 2014/105; Kara 2015/8.

²⁰⁴³ Debate between Elliot Eisner and Howard Gardner at the American Educational Researcher's Association meeting, AERA in 1996 which continued 'when Boundary Bay [a novel/thesis] was presented at the symposium titled "Shaking the Ivory Tower: Writing, advising and critiquing the Postmodern Dissertation" at AERA 1999 in Montreal' (Dunlop 1999/ii). At the first conference on Arts-based and Artistic Research entitled 'Critical Reflections on the Intersection Between Art and Research' in 2013, the question, should novels count as dissertation was readdressed by David Pariser and commented on by Richard Siegesmund (Siegesmund 2014; Pariser 2013).

²⁰⁴⁴ See also p. 228.

literary text offers a 'second-hand, text-mediated world' where 'representation, criticism and personal experience' are blurred (Denzin 2014/93). Similar to the protagonist's 'lived out' challenges practicing ABA, I propose a '*living inquiry*' (p. 53) of art making and researching (Irwin and Springgay 2008b/xxix; Springgay et al. 2005/902) where I 'lived out' my research experience as an ongoing, interconnected process of art-making (fiction writing) and academic writing, and where I 'relived' the tension between artistic and academic practice as identified in Objective 1. Feeling at home in the field of art, I found the objective voice of academia more easily in the fictionally constructed language of 'Maxim' (main text), whereas the Foreword and Rationale became a 'lived out' struggle further explored in one of Leavy's fiction-based research criteria to which I refer now.

Fiction-Based Research Criteria

Exploring how ABR can be employed to help identify, explain and share a feeling for the challenges identified in Objective 1, I follow Leavy's (2013/77) fiction-based research criteria which can be used to assess the suitability of an artistic (literary) genre (Bildungsroman) as a methodological device. Leavy substitutes traditional qualitative research assessment criteria with fiction-based research criteria²⁰⁴⁵ (which differ from 'literary fiction')²⁰⁴⁶ and offers eight evaluative criteria including a 'virtual reality', a 'sensitive portrayal of people', 'form and structure', 'ambiguity', 'aesthetics', 'personal signature', 'audience' and how the work signifies a contribution 'to a knowledge area or disciplinary field and usefulness' (Leavy 2013/90). Following Leavy (2013/79) and Barone and Eisner (2012/155), criteria evaluating arts-based research outcomes are not 'prescriptive'²⁰⁴⁷ or 'exhaustive', but negotiable, 'suggestive', 'malleable' (Leavy 2013/90) and not applicable to every outcome, indicating arts-based researchers might even create their own criteria (Sameshima 2007a/309). Sharing a feeling for the 'lived out' challenges, I focus on the 'virtual reality' and the 'portrayal of people', 'aesthetics' with reference to the literary genre (the Bildungsroman), 'personal signature' and, finally, the intended 'audience'. The remaining criteria ('ambiguity', 'form and structure', 'contribution') are expressed throughout the text.

Virtual Reality and the Portrayal of People

Adopting the Bildungsroman as the primary vehicle for sharing a feeling for the challenges of working as an artist / management lecturer, allowed me to explore a discursive 'virtual reality', a world of education where *Bildung* is perceived as a *leitmotiv* aligning with form (Bildungsroman)

²⁰⁴⁵ Leavy (2013/79) replaces '[v]alidity' with '[i]t could have happened: [r]esonance'; '[r]igor' with '[a]esthetics: [u]se of literary tools; [c]ongruence' with '[a]rchitectural design: [s]tructure; [n]arrative congruence'; '[t]ransferability or [g]eneralizability' with '[e]mpathetic engagement; [r]esonance or universal themes/motifs'; '[t]horoughness' with '[a]mbiguity'; "[t]rustworthiness' with '[r]esonance'; '[a]uthenticity' with '[v]erisimilitude; [c]reation of virtual reality' and '[r]eflexivity' with '[w]riter's personal signature'.

²⁰⁴⁶ Leavy 2013/85. Richardson's (1994/521), 'literary criteria' refer to 'coherence, verisimilitude, and interest'. See also Denzin 2014/94.

²⁰⁴⁷ Following Dewey (1934/2005/322), 'such criteria are not rules or prescriptions. They are the result of an endeavour to find out what a work of art is as an experience: the kind of experience which constitutes it'.

and content (ABBE). In 'Maxim' I could suggest an appearance of a 'reality' (verisimilitude) based on a dialectic exchange between individuals (characters) situated in a 'public domain' (Habermas 1989/27). This 'in-between space' is used for a critical-relational debate,²⁰⁴⁸ where the characters' expose how they '*relate*' (pp. 32; 43) and/or '*appear*' to each other (pp. 35; 54) through language acts representing the dynamic context of ABBE. Language builds and rebuilds the relationship taking over action, plot, character description and social setting,²⁰⁴⁹ where characters become instruments of language reflected through their presence and '*absence*' (p. 104) (sub-conversation and interior monologues), as identified in my discussion of Objective 1 above. The dialogue between the characters is not staged like a normal daily conversation (Taylor 2012/10; Britton 1982/577),²⁰⁵⁰ but as a 'living event' (Iser 1972/296) depicting those 'lived out' tensions the protagonist experienced in ABBE as a means of communicating what traditional approaches may not depict.

Although this dialogic form is not 'new' of itself, the thesis proposes a particular and, perhaps, distinctive approach to working with the 'I' and the 'other' ('Maxim') represented by two '*forces*'²⁰⁵¹ (pp. 25; 63) or 'consciousnesses' (artistic and academic) who meet and clash.²⁰⁵² It suggests that the conflict is the 'other', the public reality of '*social relationships*' (p. 96), of human beings who 'speak but do not [necessarily] communicate' (James 1979/41). The characters' vulnerability towards language is exposed, indicating a 'relationship of counterpoint' (Deleuze and Guattari 1994/185/186) built on fragmented, open-ended arguments and unfinished thoughts²⁰⁵³ as illustrated through '*Seeing Red*' (pp. 158-160) and the next evaluative criteria, aesthetics.

Aesthetics

According to Leavy (2013/86) and Cole and Knowles (2008/63), aesthetics in an arts-based research context refers to 'craft', the craft of fiction writing and how the work 'looks' with reference to the chosen genre. Using a literary genre, the Bildungsroman represents both a literary and social artefact traditionally linked to late '*eighteenth-century Germany*' (p. 153). In the context of romantic nationalism and the philosophical milieu of Schiller, Lessing and Herder, von Goethe's '*Wilhelm Meisters Lehrjahre*' (1795/6) became a 'prototype' or 'archetype' of German and European Bildungsromane (p. 149). Influenced by theories of the novel, I drew from

²⁰⁴⁸ Irwin 2003/64. See also Pinar 2004/9; Sinner et al. 2006/1228.

²⁰⁴⁹ I am not following the conventional Bildungsroman form, the ideas of plot, chronology and characterization.

²⁰⁵⁰ Our daily talk seems not to be bound to what we say, but also to how we say it, or what we intend to say, which differs from what we actually say, according to Tirasait (2007/85).

²⁰⁵¹ Butler 1997/1. See also Barthes 1953/1967/17; Foucault 1977/29; Deleuze 2000/101.

²⁰⁵² 'Deux pures consciences qui s'affrontent' (Sarraute cited in Taylor 2012/6). 'Two pure consciousnesses which clash' (my translation).

²⁰⁵³ 'The sentences are "component parts" insofar as they make statements, claims, or observations, or convey information, and so establish various perspectives in the text. But they remain only "component parts" – they are not the sum total of the text itself' (Iser 1972/282).

Robbe-Grillet (1963/1989), Lukács (1971a/b), Benjamin (1955/1999), Bakhtin (1981/2008; 2000a) and Barthes (2003/2011), and consulted Bildungsromane (von Goethe 1795/1796; Hesse 1958/2009; Flaubert 1869/1964; Forster 1971/2005) and Bildungsromane-theses (Dunlop 1999; Gosse 2005a; Sameshima 2007a). I looked at more contemporary novels (Sarraute 1989/1990; Winterson 2000/2001; Houellebecq 2012) and took from Barthes' (1977/2002) *A Lover's Discourse Fragments* and Benjamin's (1982/1999/xi) *The Arcades Project*, the 'art of citing' as an aesthetic and communicative design element. Creating and engaging 'with, in, and through art and text' (Springgay et al. 2005/899) to converse with the research process (Cole and Knowles 2008/63; Leavy 2013/89) through artistic practice, I sought to build a relationship between 'image and word', between aesthetic and scholarly forms, where the 'art of citing' linked to the 'art of critiquing' created a 'fragmented' text²⁰⁵⁴ that responded to Barthes' (1975/1977/118) notion of the 'writerly' text.

Through a 'writerly' text and the citational language, I could act upon the original author to transfer her/his voice into another context (Finnegan 2011/259/261), raising the question as to what extent the use of citations effects the readers' interpretation of the text, and the researcher's responsibility for its usage.²⁰⁵⁵ Substituting my voice through 'other' voices and displacing a particular 'presentness' of myself,²⁰⁵⁶ the 'writerly' text is not an easy read, neither is the traditional Bildungsroman as a 'cultural task',²⁰⁵⁷ nor the protagonist's journey through ABBE, all experienced as a struggle. It is this 'lived out' educational 'reality' that ABR conveys in a way that more traditional approaches, perhaps, cannot. The self-consciously constructed language of the thesis allowed the objective voice of academia to be included through the voice of the 'other'. I would be able to distance myself from myself through 'someone else's language' (p. 12), providing a neutral context for being personal and, at the same time, declarative and expressive. I adopted Eco's (1979/1984/63) 'open' work where the citational text proposes more than just one 'voice' (Allen 2005/80), and an array of possible readings and interpretations (Eco 1979/1984/63; Leavy 2013/255), suggesting a dynamic 'openness'²⁰⁵⁸ (Sinner et al. 2006/1238; Sullivan 2011/96; Boomgaard 2011/70) towards what 'is' and 'what it is not'.²⁰⁵⁹ The manifest 'subjective' approach to the use of 'objective' citations in this 'dynamic' and 'open' way (see Personal Signature below for further commentary) proposes an original feature of the

²⁰⁵⁴ Known as 'component parts', 'indicators' or 'pre-intentions' (Husserl cited in Iser 1972/282). 'The sentences are "component parts" insofar as they make statements, claims, or observations, or convey information, and so establish various perspectives in the text. But they remain only "component parts" – they are not the sum total of the text itself' (Iser 1972/282).

²⁰⁵⁵ The use of citations construct, but also deconstruct and/or 'destabilise meaning' (Robins 2013a/141).

²⁰⁵⁶ See also Garber 2003/10.

²⁰⁵⁷ Pascal cited in Kontje 1992/143. See also page 151/footnote 1392.

²⁰⁵⁸ Noting jagodzinski and Wallin (2013/91), 'the signifier of *openness* assumes special status. As it is conceptualized in the a/r/tographic literature, *openness* becomes the positive condition upon which both the experimental transformation of the subject and the composition of complex social assemblages becomes possible'.

²⁰⁵⁹ As it leaves space for the 'un/said' and/or 'un/known' (Springgay et al. 2005/905; Irwin and Springgay 2008b/xxvii-xxxi).

thesis, intending to illustrate the tentative and/or uncertain, the 'not-knowing' or becoming to know (Borgdorff 2012/173), as identified in Objective 1. Drawing out what is hidden through an '*emergent*' experience (pp. 50-51; 72-73) to gradually unfold (Bildungsgeschichten),²⁰⁶⁰ I sought to regain what the protagonist seemed to have lost in ABBE, namely the *Spieltrieb*. Reflexively 'reliving' ABA through ABR, something is 'put into play *before* the creation of art', a 'desire' to form and/or to transform language (jagodzinski 2010/32). Different from traditional dissertation texts, the language I chose is figural, symbolic and/or metaphorical, suggesting not only 'intellectual' but also 'aesthetic pleasure' (Leavy 2013/90). Images might allow us to think and to 'feel'; they seem to 'affect' us,²⁰⁶¹ proposing '*sensual*' forms of meaning making (p. 77). However, the Bildungsroman part of the thesis still has to become the work, the artwork, contributing to jagodzinski's and Wallis's (2013/104) proposal to offer a '*possibility*', a literary text form which is '*still in the process of becoming*'²⁰⁶² 'art' (pp. 67-68). In doing so I realize my own '*impossibilities* [artistic/literary] *and thereby* [create] *possibilities*',²⁰⁶³ (p. 102) seen as an '*idea of trial*'²⁰⁶⁴ (p. 239) where the Bildungsroman as an art form remains as an "*undefinable*" *continuation*' (p. 218).²⁰⁶⁵ The work does not suggest a "*literal truth*" of representation', but a '*coming into being*'²⁰⁶⁶ (p. 152) reflexively taking into account '*what it is* [and] *that it is what it is*' (Sontag 2009/14).

The thesis-as-Bildungsroman is an '*exposition of arts-based practice as research*' (pp. 84-87), where 'the space between what is known and what is not' (Sullivan 2011/93) also suggests a '*compromise between freedom and remembrance*' (p. 48), a 'freedom which remembers' (Barthes 1953/1967/17), with 'fragments' of memory (Leggo 2008/20; Sullivan 2008/238)²⁰⁶⁷ being re-composed into a 'fragmented' literary style challenging more '*common ideas*' of how a thesis should be composed, presented and 'look' (pp. 75-76). Linking 'aesthetic play' to a play of thought (jagodzinski 2010/32; Leavy 2013/90), the work indicates a textual performance of 'artistic' and 'authorial speech' acts (Bakhtin 1981/2008/262) which can widen the "*horizon of language*" (p. 86) in business education towards 'new worlds of verbal perception' (Bakhtin 1981/2008/323).²⁰⁶⁸ This 'textual' performance embodies the personal signature, the 'fingerprint of the writer' further explored through Leavy's (2013/87) next criteria of fiction-based research.

²⁰⁶⁰ Foucault 1972/182/183.

²⁰⁶¹ jagodzinski and Wallin 2013/63. See also Baudrillard 1988/35.

²⁰⁶² Schlegel cited in Osborne 2013/169. Also reflected through the notion 'ein Aktualisierungsversuch' (as part of the thesis's title), 'an attempt to actualize' [my translation] the Bildungsroman. See also Dikkers cited in Van Gelder and Baetens 2009/97.

²⁰⁶³ Deleuze cited in Osborne 2003/512.

²⁰⁶⁴ Bakhtin 1981/2008/392/393/411.

²⁰⁶⁵ A 'condition of contingency' where new perspectives are proposed (Borgdorff 2012/196; Rheinberger cited in Borgdorff 2012/196). See also Bakhtin 1981/2008/4; Bakhtin 2000a/69.

²⁰⁶⁶ Selbmann 1984; Levine 2005; Castle 2006; Gutjahr 2007; Summerfield and Downward 2010.

²⁰⁶⁷ Crane 1997/50; Schacter 1999/195.

²⁰⁶⁸ See also Thomas cited in Leavy 2013/23; Siegesmund 2014/5/6.

Personal Signature

The personal signature refers to '*finding the right voice*' (pp. 64-65; 220-221), to style and tone and the way I pay 'attention to the dramatic effects of language' (Leavy 2013/87), illustrating how autobiographic fiction writing can become both 'performance and voice' staged like a '*choreographed*' act (pp. 18; 54; 88). Attracted by Austin's '*performative ways of speaking*' (p. 59), I consulted Sontag (2008; 2012), Barthes (1975/1977) and Leggo (2008/5), whose writings demonstrate a 'play' of voices through which I intended to find my own emerging voice in-between conflicting voices. Conflict in relation to voice has been experienced within the thesis on three accounts: i) by the protagonist oscillating between artistic / academic writing practice (pp. 68-69; 71-72); ii) by the protagonist struggling with a '*certain style of speech*', a certain '*authority*' of speech and/or '*faculty voice*' in ABBE (pp. 188-190; 204-205); and iii) my own struggle finding the 'academic' voice in writing the Foreword and Rationale.

Being more at home in the field of art and finding my voice through 'Maxim', I visited Sarraute (1989/1990) and Winterson (2000/2001), the former guiding me to the *Nouveau Roman*, echoing Eco's (1979/1984/63) 'open' work.²⁰⁶⁹ Portraying the 'lived out' struggle in ABBE where the protagonist felt s/he had '*no speech*' left (p. 119), I proposed a linguistic evolution, a form of 'becoming language' (from *Gestalt* to *Gestaltung*),²⁰⁷⁰ from factual text to literary text to fictional text, suggesting a premediated form of 'progression' and representing my voice in a 'pre-structural and experiential'²⁰⁷¹ way through two different 'events' (Bakhtin 1981/2008/255). The narrated event (ABBE) and the event of narration itself are staged at different times and 'marked by different durations',²⁰⁷² where the former preceded the telling and framed the research context. The transition in style from experimental prose (Epilogue/Prologue), dialectic dialogues (between characters) and script extracts to *Bilder in sprachlicher Form*²⁰⁷³ (Bildungsgeschichten), suggest a literary evolution ('procedural element')²⁰⁷⁴ as an 'act of reframing' (Žižek 2014/190), as identified in Objective 1 (ABA). Drawing from von Goethe's (1795/1796) 'aesthetico-spiritual' ideals (Castle 2006/47) and Houellebecq's (2012) contemporary aesthetics, there is an indication of a 'language-as-word-in-movement' (James 1979/138) for interpretation and re-interpretation, depending on the intended audience, the final criteria of fiction-based research I use.

²⁰⁶⁹ And the question '*who* precisely is speaking, and under *what* concrete circumstances' (Bakhtin 1981/2008/340). See also Springgay et al. 2005/906.

²⁰⁷⁰ Moretti 1987/2000; Summerfield and Downward 2010.

²⁰⁷¹ Leggo cited in Rolling 2010/106.

²⁰⁷² Bakhtin 1981/2008/255.

²⁰⁷³ 'Images in linguistic form' (my translation) illustrate where an understanding into the arts has been formed (family milieu), enacted (temporary territories) and finally transformed (ABBE) and interpreted (ABR).

²⁰⁷⁴ According to Cole and Knowles 2008/63.

Audience

Arts-based research texts intend to reach publics from inside and outside academia (Leavy 2013/90; Barone and Eisner 2012/66/67), since 'claiming to write "fiction" is different from claiming to write "science" in terms of the audience one seeks [and] the impact one might have on different publics' (Richardson 2000/926). Reading literary social sciences texts might be less common for a business education audience and, perhaps, need 'as much a reading practice as it is a writing practice' according to Leavy (2013/89). However, the 'fictional status of the text' has been disclosed with a 'nonfiction component', namely the Foreword (Leavy 2013/89).

ABR texts are widely acknowledged in discursive communities such as CHAIR (*Centre for Arts-informed Research*) and ABER SIG (*Arts-Based Educational Research Special Interest Group*), demonstrating an interest in knowledge-making across fields including business.²⁰⁷⁵ Journals also encourage publications of ABR in 'essay forms'²⁰⁷⁶ and/or 'experimental text forms' within and across disciplines,²⁰⁷⁷ including business and management education²⁰⁷⁸ where questions of feasibility and compatibility surrounding 'artistic' knowing could be further explored, given that the formal recognition of ABA's place in business education is still emerging (Objective 1). Similarly, the 'value' of fictional accounts deriving out of ABR might add to discussions on how these products could be read as emerging forms, as artforms '*in process*' (p. 57). With 'Maxim' I propose an unconventional methodology (fiction-based) which theorizes ABE through a textual métissage, a constructed language combining a diversity of literature and, at the same time, breaking with scholarly specialization within the specific context of business education. The 'writerly' text form will possibly challenge the reader, but, in being challenged, s/he experiences what it might feel like to work with ABA in a business education context.

Specific fiction-based research publications,²⁰⁷⁹ such as *Sense Publishers' Social Fiction* series, promote fiction writing informed by social research through novels, plays, and short stories.²⁰⁸⁰ The Bildungsgeschichten could be translated into a series of short stories and/or novella, contributing to a particular social phenomenon (McNiff 2013/138), not only in relation to business education but also HE in general. What I propose through and with 'Maxim', is a '*personal experience*' for a '*greater public good*' (p. 82). The fictionally 'constructed' form suggests both 'multiple writings' (Barthes 1977/148) and 'multiple readings' (Dunlop 1999/195) within and

²⁰⁷⁵ <https://www.bera.ac.uk/group/arts-based-educational-research>, retrieved 14.03.2015.

²⁰⁷⁶ *The Journal of Curriculum and Pedagogy*; *QI* (Qualitative Inquiry); *The Qualitative Report*.

²⁰⁷⁷ *International Review of Qualitative Research*; *IJEA* (International Journal of Education & the Arts), *Intellect* (International Journal of Education through Art) and *JAR* (The Journal for Artistic Research).

²⁰⁷⁸ *Organizational Aesthetics*; *The Journal of Business Strategy*; *the Journal of Management Development*; *the Journal of Management Education*; *Management Learning*; *the Journal of Business Research Methods*.

²⁰⁷⁹ *Backalong Books*; *Sense Publishers*.

²⁰⁸⁰ <https://www.sensepublishers.com/catalogs/bookseries/social-fictions-series/>, retrieved 14.03.2015.

'[T]he series only includes works written entirely in the literary medium adapted. Each book includes an academic introduction that explains the research'.

beyond a ‘*special interest*’ group (p. 87) such as ABBE. The fictional status of the thesis projects a feeling for the sense of in-between-ness where an individual (artist / management lecturer) symbolizes a ‘lived out’ phenomenon of disciplinary border crossing. This proposes a relevance for business education and its HE context.

Summary of Objective 2

In this thesis I have demonstrated how the use of ABR and the Bildungsroman as a methodological device help identify, explain and share a feeling for what is hidden through communicating flexible, open-ended and unfinished thoughts and images that expose an educational reality. The constructed language of ‘Maxim’ builds an intellectual and emotional landscape of ABBE, proposing a coming into being of ‘performance’ and voice allowing images to emerge that affect (through sensual meaning) and effect (engagement). ‘Maxim’ offers a performatively constructed text form through the voice of ‘others’ seen as ‘cultural references’ (Emmelhainz 2013/5), with the author intending to bypass her own ‘subjective’ voice,²⁰⁸¹ creating what Arendt calls a ‘surrealistic montage’.²⁰⁸² This citational text contributes through introducing a literary diversity in moving beyond scholarly specialization in business education and its language conventions, adding to the established literature and suggesting “‘*new worlds of verbal perception*’”²⁰⁸³ (p. 86).

As an emerging artwork, the thesis communicates not only ‘what is’, but also what might become through artistic practice experienced through ABR and located in ABBE. The artwork remains as a ‘work in process’,²⁰⁸⁴ indicating a progression towards a becoming present, ‘becoming object’,²⁰⁸⁵ an artform in the making where the ‘text’ seems to transform itself repetitively. The multiplicity of layers allow a textual re-location (Sameshima 2007a/xi) suggesting ‘*new spaces for inquiry*’ (pp. 80-81; 230-231) contributing to an ‘*opening up [of] possibilities*’ (pp. 232-233) for others (artists / lecturers) introducing ABR methodologies to business education. Separating itself from more traditional methodological and presentational forms, the thesis adds to discussions as to where / how ‘otherness’ manifests itself, and, therefore, as to ‘how to read, write [...] and where to publish literary social science’²⁰⁸⁶ texts within and beyond a ‘special interest’ group (i.e. ABBE).

²⁰⁸¹ Following Denzin (2014/93), ‘literary work in the social sciences’ has ‘been criticized for being non-objective’. See also Brown 2013/226; jagodzinski and Wallin 2013/194.

²⁰⁸² Arendt mentioned in Benjamin 1955/1999/51.

²⁰⁸³ Bakhtin 1981/2008/323.

²⁰⁸⁴ Boris Groys in conversation with Anna Lovatt, Art Criticism in the Post-medium Age, Tate Modern, 19.5.2014.

²⁰⁸⁵ Schlegel cited in Osborne 2013/169.

²⁰⁸⁶ Denzin 2014/93. See also jagodzinski and Wallin 2013/194.

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