

INTRODUCTION

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OVERVIEW OF THE SESSION

Introduction to the module:

- Brief

- Examples from previous students

Brainstorm about your research topic, keywords.

Relating the keywords to books

WHY MAKE A INDEPENDENT PROJECT?

Outside of university, you will face similar demands like grant application forms, research reports, public presentations.

The research process is something you will remember and refer to in your later career.

The research process will be useful in terms of the new skills you will develop:

- structuring complex/diverse material.
- a period of time of focused attention in which you can follow your own interests under the guidance of your supervisor.

WHY MAKE A INDEPENDENT PROJECT?

Crucially, your independent project will provide the basis for your artistic project, and the two can relate in a variety of ways. In general, the value of the knowledge you will generate through your research lies in how it will help you improve your practice.

WRITING A THESIS. GETTING GOING

Identify the scope of your research.

- Where are you sourcing your material: Books, journal accounts, exhibition catalogues?
- How are you framing your research geographically and temporally: national, international? What time frame are you covering? **Specific** and **narrowing down research**.
- Identify key themes, theories, and practitioners.

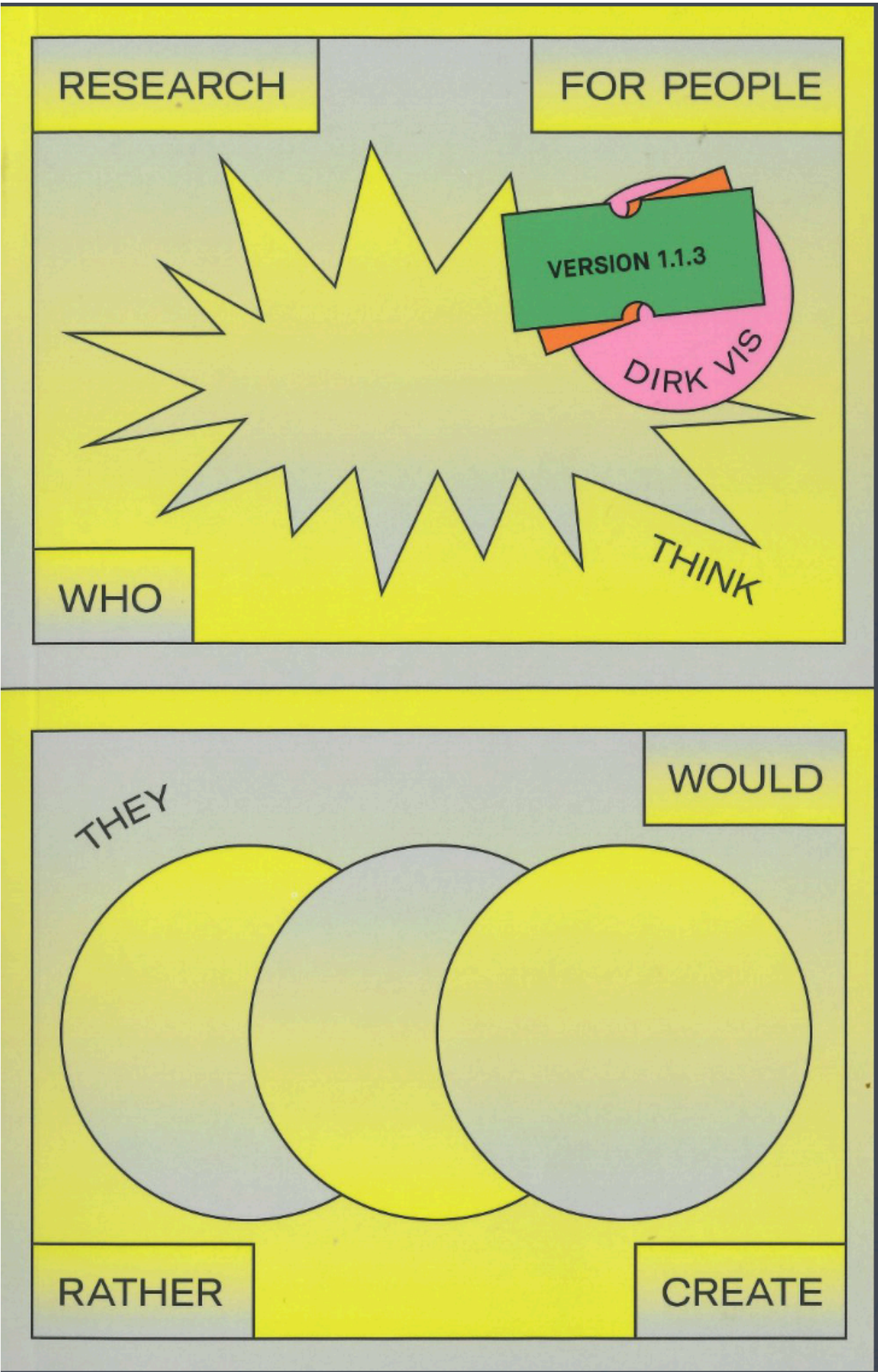
FURTHER REFERENCES

MENU

Onomatopée 201

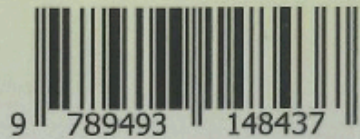
**RESEARCH FOR
PEOPLE WHO
THINK THEY
WOULD RATHER
CREATE**

FURTHER REFERENCES



What • is • artistic • research? What is a research document? How do these relate to the making process, invention, and creativity? What exactly is expected of me? If you have ever asked yourself any of these questions, then this book is for you. We will be addressing here all relevant aspects of the research and documentation process, such as: finding the right topic and approach; formulating your research question; working out your methods; choosing one or more suitable writing styles; and considering the possible roles of visual, virtual, auditory, embodied, and spatial materials. ¶

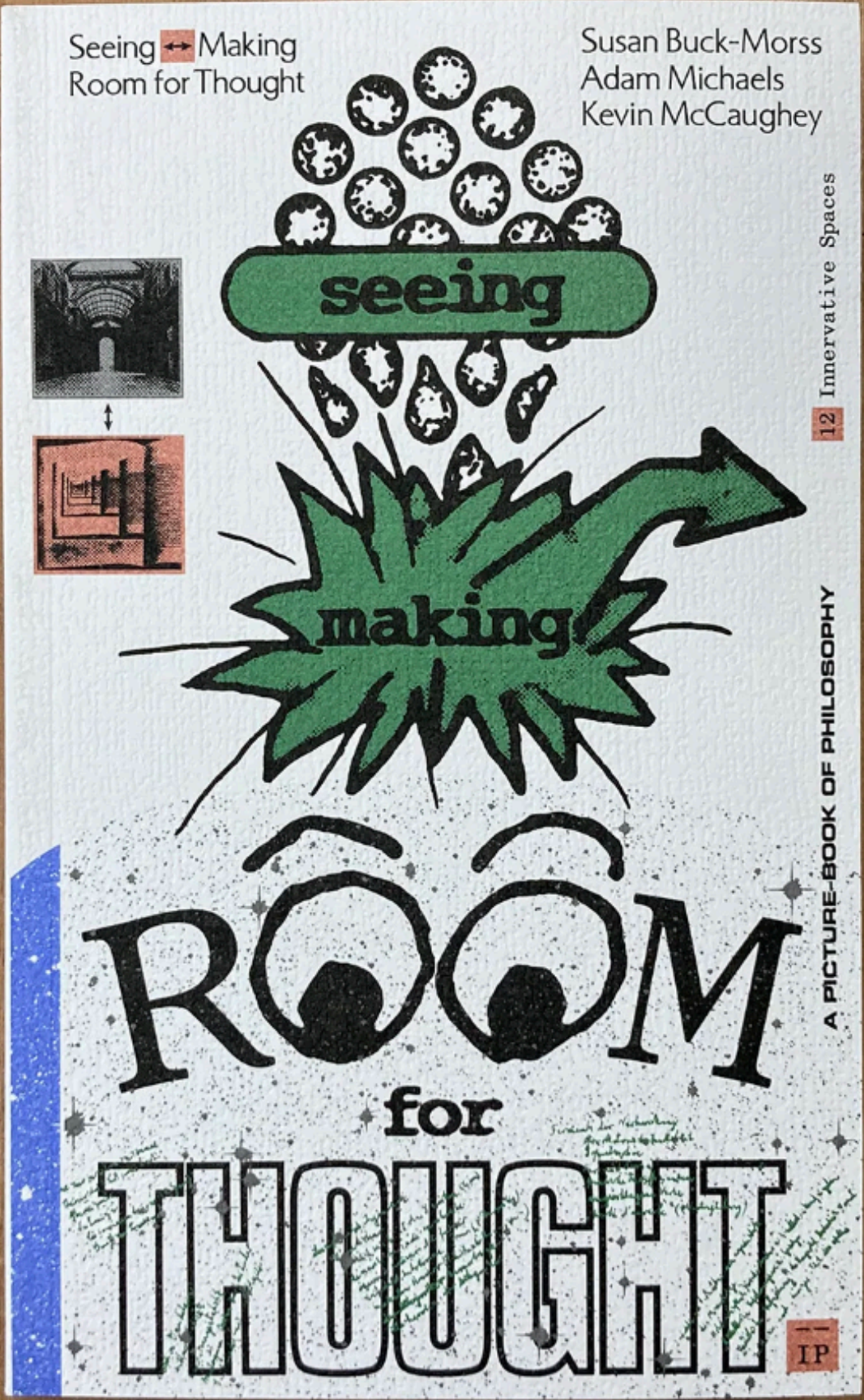
At • the • heart • of this book are dozens of examples from the field of art and design – each of which illustrates one specific aspect of developing a thesis, essay, paper, report, proposal, research document, or however else it may be referred to in your own setting. You can read this book from cover to cover, or you can immediately flip to those subjects which you find most relevant at any given moment. Ultimately, this book is an invitation to contribute – quite literally, with your own projects, examples, and questions – since our goal is to help you develop your own research. #



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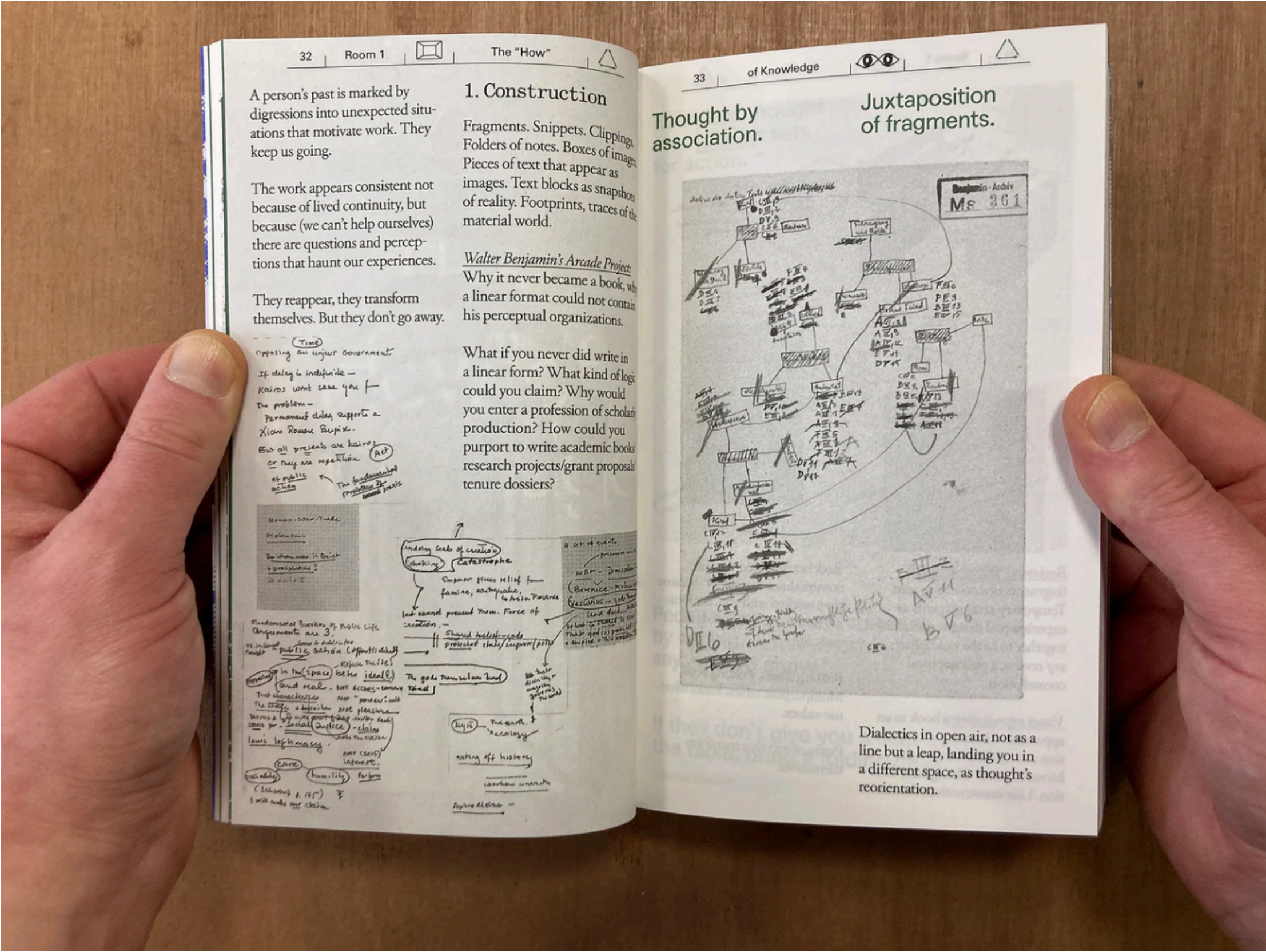
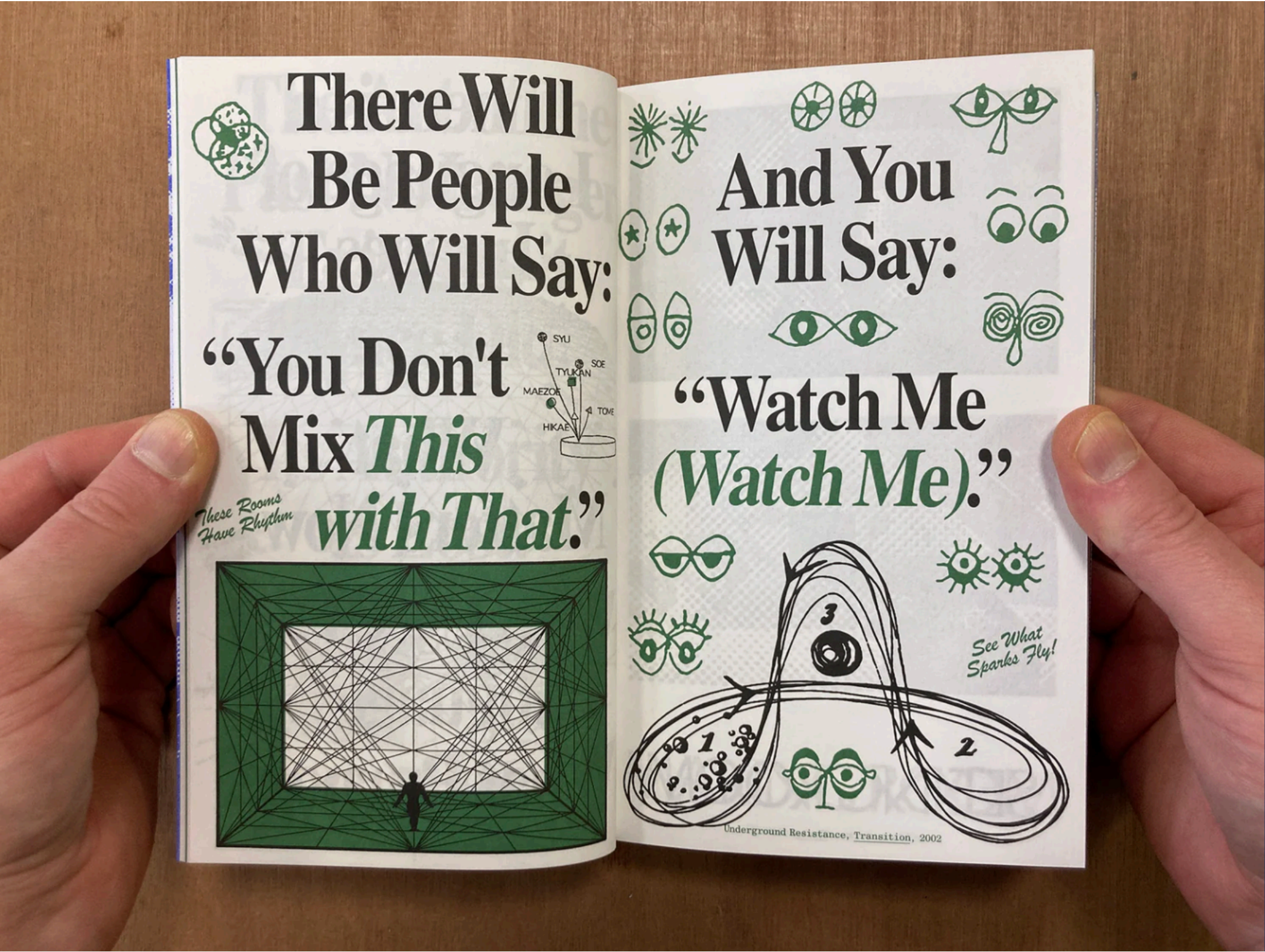
Seeing <=> Making: Room for Thought both studies and presents the creative process of constructing ideas with images. By activating the techniques of montage, the book reveals a wide field of view and a space to engage new critical connection between a multiplicity of objects from the past and present. Realized through an intergenerational collaboration of three cultural producers committed to making theory visible, a transformative anthology of critical essays by Susan Buck-Morss anchors this kaleidoscopic project. Images and ideas sync with Buck-Morss' perceptive texts on visual culture, history, politics, and aesthetics, fusing criticism with visual play and linking collective imagination and social action.

Building upon the methods and ways of seeing put forth by visual thinkers like Walter Benjamin and John Berger, designer Kevin McCaughey (Boot Boyz Biz), designer, editor, and publisher Adam Michaels (IN-FO.CO/Inventory Press), and renowned theorist Buck-Morss collectively assemble colliding material into new relation. What results is a (typo-) graphic articulation that thinks seriously about the stakes of ideation and reorients the space of the book in the service of a theory and philosophy that speaks the language of our image-based information age.

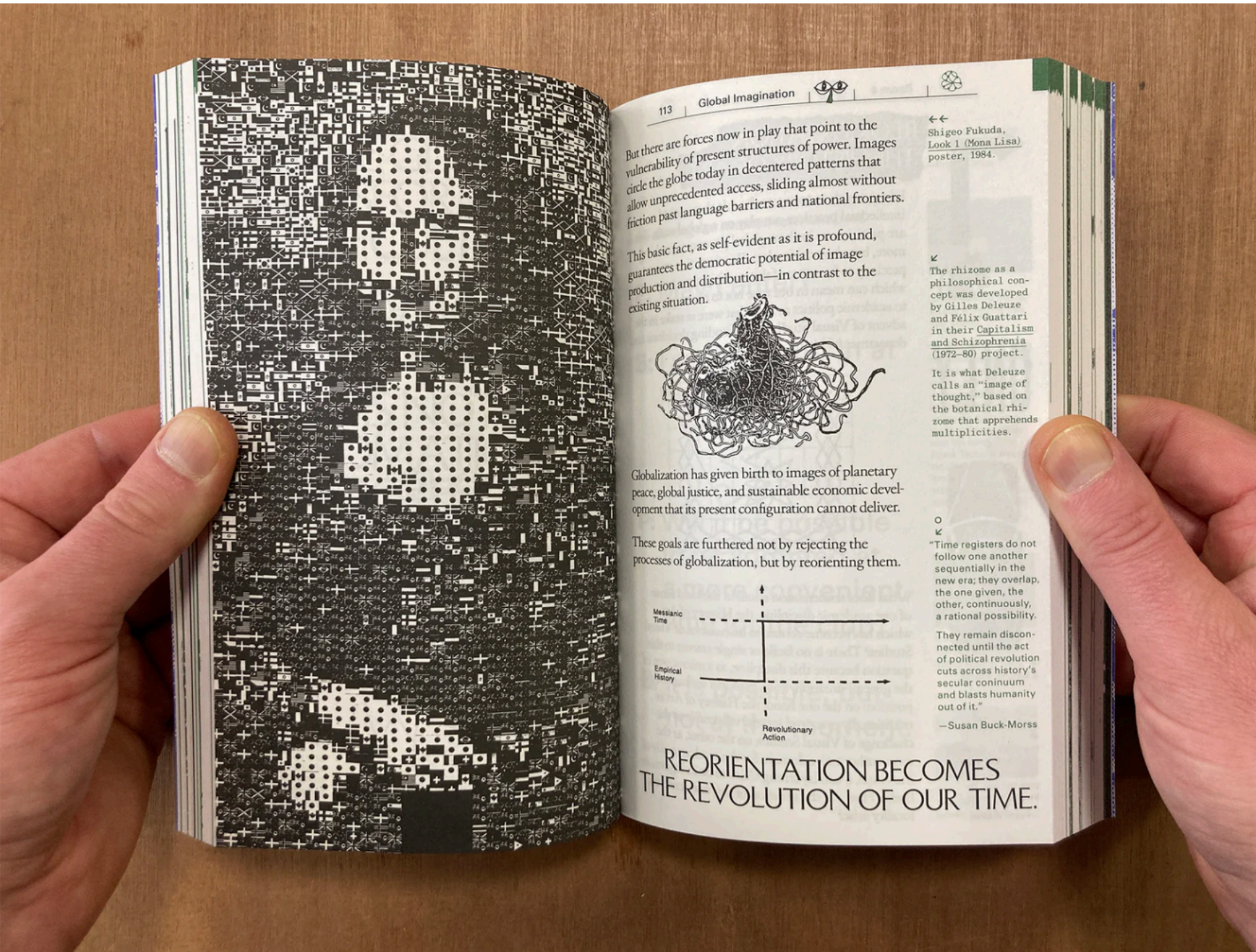
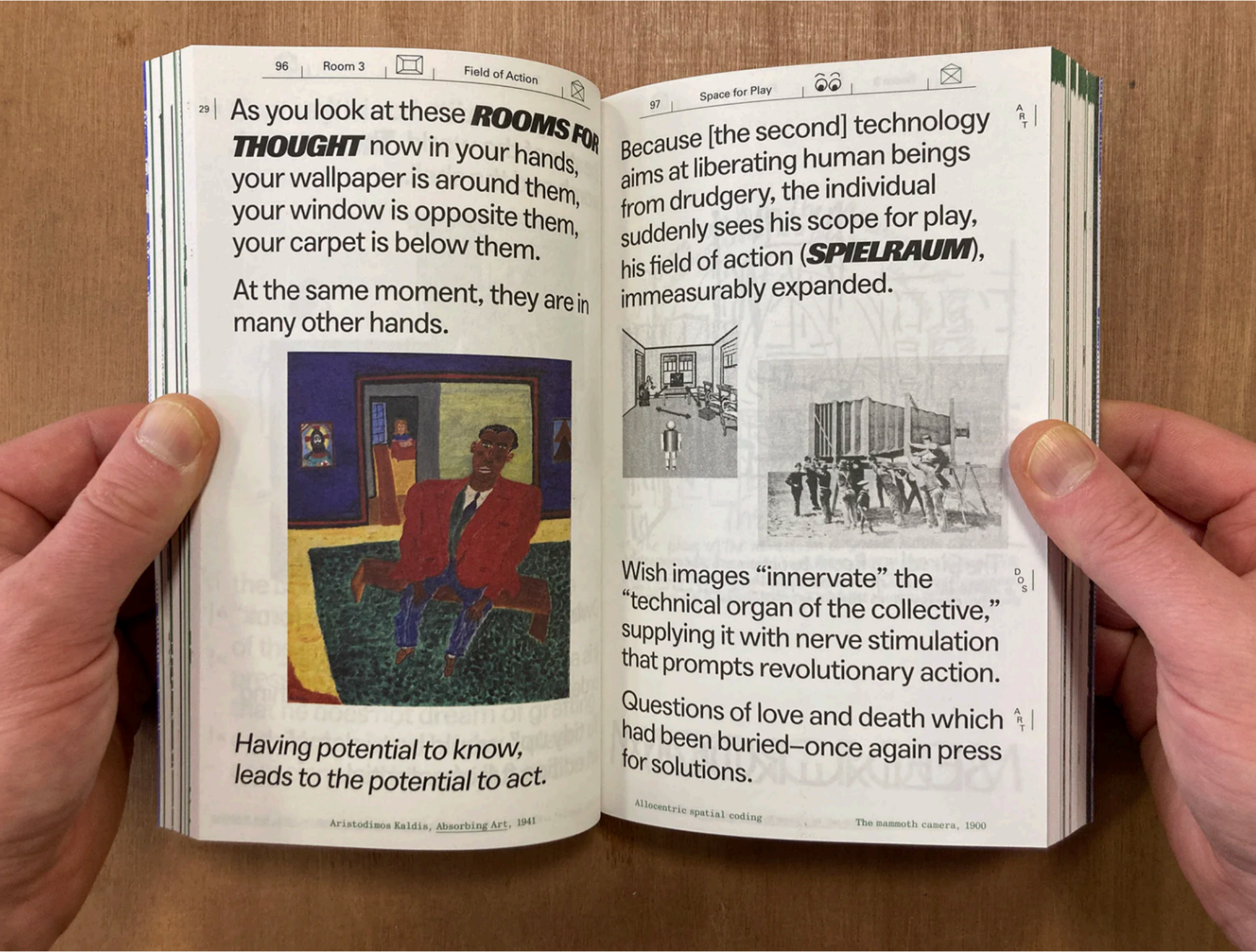
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THANK YOU

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