



The experimental nature of recording ideas for work was explored in the BB last term. It was a personal production showed to me only with written feedback at the end. This feedback was given according to a structure—the four modules we use to support the course—to set you off at a new level.

Which is the research portfolio (RP). The RP contains much more of a narrative structure because: **a)** you page your work with the modules [experiment, narrative, format and scenario]; **b)** you have a number of specific assignments: the writing exercises, and the APA 7<sup>th</sup> references.

The RP is also different because it is submitted with a narrative: presentations of the RPs are public. While the essays you submit, at the same time, are submitted to comments from me, with some reworking if necessary, before we edit, print and publish them in the essay-anthology.



In our teacher-student relationship this term, we are passing from observation and description (last term), to analysis and generation (this term). The first term you did a *Black Book*. The second term you do a *Research Portfolio* (RP). The third term you do a *Learning Theatre*. More about that *later*.

In our 'I remember' session, a number of your underscored what Bjørn said last time about making something, in order to be able to say something. The RP has *exactly* that function. But it is not an organic function: since you are cultivating some writing practices, while working do develop each your RP.

Then, at some point, there will be a crossover; similar to the kind related by Harald in his presentation of the interview he did with his partner, alongside his visual process of collecting and mounting images, when—at some point—the conversation manifested itself in his visual process. It goes 2 ways.

So, that's a *crossover*. Now let's talk a bit about being lost. Sometimes, being lost comes right before a crossover. Especially if what happens is something new, and therefore neither within technical control nor in the comfort zone: you fly into pieces—as Artaud said—and recombine anew.

In his own words: "*Who am I? Where do I come from? I am Antonin Artaud and if I say it as I know how to say it immediately you will see my present body fly into pieces and under ten thousand notorious aspects a new body will be assembled in which you will never again be able to forget me.*"

Being lost is here part of the creative process. I can tell the difference when I see your work. Because there is another way of being lost/confused which is about being smart. Not superficial (in relation to peers and teachers). This way of being lost has its uses, but is also a bit fake. Last there is *immaturity*.

This kind of lost is simply that one is at a stage of your life where one simply is not ready, or has not worked and experience enough (or, seen and read enough). What enough is—thank you Anna1—obviously depend on what you want to do, what your desires and talents drive you to attempt.

So, there cannot be any absolute answer here. When people somehow communicate that they are lost, I never know which one it is. I am also regularly lost: something is about to come up on the horizon—or, my conscious "radar"—that will shatter and change, me/my horizons.

We stop, breathless—*caesura* (the end is near). Then something starts coming in from the side: *cadenza* (to use another musical notion) that allows one to *improvise*. An experienced creative knows these moves, more or less. Immediately or after the fact. They are the modes/moods of creativity.

The final point I want to mention here is the relation between agency, embodiment and boundary object. I am going deeper into this in the next thematic flyer #04, when beefing up the session with Ida Falck next week. Please work *regularly* on the RP: it is required to *pass* this course.