



After the corridor-weeks, Petrine Vinje—PhD fellow at the Arts & Craft dpt. —will come to us for an AR-conversation. I am fascinated by how she pays attention to edges in her work, and her reflections within a practitioner's take on *phenomenology*. What by some is called [micro-phenomenology](#).

She has learned this technique—which is interview-based—from professionals in that field. In the interviews, the subjects are invited to pay closer attention to contours and outlines. In her exhibits Petrine can do similar things with her artistic production: microphenomenology without interview.

Of course, she does a number of other things too. However, when she comes to class we will still be working on the *format* module. Format could be understood as an experiment conducted at a *second level*, as it were, where the experimental outcomes spring out from the invites of *mediation*.



One function of this flyer is to simply get you start working with your essay in the *two* coming weeks. You are sure to have other things to do as well. Try to integrate it amongst your other tasks, and look for that feeling that comes when the fire catches, and starts to get along with the chimney.

That is, a *good feeling of things working together*. When you have done the 4th writing-exercise on our programme tomorrow, you should be prepared to *let words come to you* through the work of your hands (play dough), glean stuff from your references, and move within/beyond imagination.

This is the essence—or, *substance*—of the three first exercises. Then we start with a *second* round of three exercises: turning *dry-writing* with an image. That was the *first* exercise in the *second level*. Today your assignment is to write something *poetic*, and turn it into *reason* with *one* image.

Now you know how to *stretch* the boundaries between *writing* and *image*. The *third exercise* I hope that you will finish during the two coming weeks: now *your task is to select a series of images* that you develop into a *visual narrative*: try to develop a narrative reflecting your *professional interest*.

That is, your professional interest *at this point* of your MA. Since you now are wise on the *organising power* that images have on *text-materials*, you can now proceed in two steps: **1)** write out the ideas you have under each image—that you have now organised—in a **2)** *reverse* relationship.

What I mean by *reversing* is that you start out with a structure with *no headlines*—or, the headlines are *images*—and then you work to *extend* each image in *writing* (**1**). Now, you have some *text*. Cut out that material and compose it into an independent/autonomous text. But what about images?

Well, the images you can now use as *illustration*. You have *reversed* the previous relation between image and text—where images were *containers*—to one where the text works as a container, and the images are *content* (**2**). At this point you may realise that *neither text nor images* work very well.

Which means that you you work on the text—for instance, working on the *transitions* from one text-fragment to another; and you can also organise the materials with some *sub-/titles*. On the other hand, you may realise that the images do not work for you now, and that you need to change them.

What you have before you now is the rudiment—or, a *draft*—of an essay. You have the leisure of *reading* through it a *number* of times, and to work on *details* here and there (as you would with a *drawing*). Changing images can lead to dramatic changes, and call for more than one rewrite. *Who cares?*

Because you have now placed yourselves in a position where you *stand somewhere* and can enter a *dialogue* with the *references* you have stockpiled—whether they are theoretical or other: I think of theory as a *function*. The function is to change your perspective in unexpected ways.