The documentation-formats used to gather, compile and collate *artistic research* feature a development in what has been called post-art, in that it extends that work of art to areas *beyond* the arenas allocated to art in our society. Artistic research brings artistic *methods* into the *knowledge* domain.

For instance, geologists study rock and mountain formations. Artist can also research geological phenomena. Sometimes this leads to the collaboration between geologists and artists. The question we have to ask is what can become of this aspiration to knowledge, without developing critical designs.

Critical, in the sense of critically important, and hatching a nascent knowledge-repertoire in the arts. If this question has not been asked in artistic research, it should be asked by us: how is design critical to the hatching of ways of knowing claimed by artistic researchers, in contemporary culture?
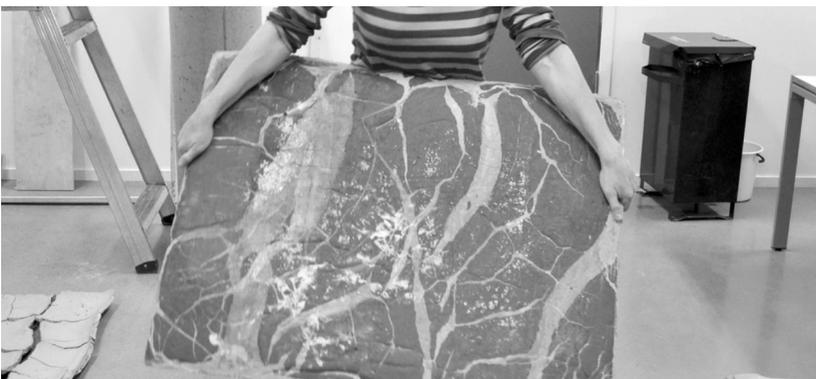
There are two major strands of aesthetics that I know of: **1)** one pertaining to the aesthetics of *form*, and how it can be wedded to *functionality* [whether it is placed before or after form]; **2)** another pertaining to what we can *learn* through the *senses*: this is aesthesis in Greek, and Aristotle's philosophy.

Aesthetics, according to the first reception **(1)**, is sometimes represented in *drawing*, *form* and *colour* as subjects at Art School. Here proportion, texture and line are tributaries to the great river we call *beauty*. It is assumed that this great river will meet another—called *good*—at some point. And they will *unite*.

This line of aesthetics can lead to a the flower-strewn path of lyre and poetry. Some people who seek art education spend their time principally at this. To the point of speaking—for instance—of 'aesthetic choices' as though their activity as was a sub-department of philosophy, and Greek antiquity.

The other strand of aesthetics **(2)** is *investigative*. It asks: my perception of the world is handed over by family, society and civilisation. It is cultural. If I learn to rework my perceptions by following and cultivating the trail of my own senses, I will break out of the spell and I will gain individual autonomy.

I will be a citizen—in the sense that I will partake of city life—as a critical person that can make up her own mind, and I will be able to contribute to stir other people to embark on a similar journey: aesthetics, in this reception, is the cradle and founding principle of *democracy*, but also of *critical theory*.

An example of aesthetic theory—as a form of political implication—features in Giorgio Agamben's late modern philosophy. But it is also extended by Matt Fuller and Eyal Weizman's investigative aesthetics, of whom I have posted a chapter from a book with that same title on our LMS-platform (Canvas).

The latter leads unto practitioners who have been working at the conjunction between the two ideas of aesthetics: here, artistic choices will develop materials-based art as a vehicle of *conceptualisation*. That is peddling under-standings that eschew verbal language, but are essential to understanding.

Marcel Duchamp was a proponent of that tendency. Later, Joseph Kosuth even claimed art as the arena that would take over after then end/death of philosophy. However, Fuller and Weizman are taking the query beyond the "art-pond": a kind of post-art which is sure to implicate design in some way.

Here artistic creation is concerned with a query of a larger *field* than the one dedicated—by society and culture—to "art": in artistic research, the docu-mentation often has this dimension of a field-diary, where other processes, knowledges and insights are in design, beyond the art-work *itself*. Concerns!