Tyyne Claudia Pollmann:

»Indisciplinary Matters«

in: Dominik Mattes, Janina Kehr, Julia Koroknai, Friederike Rosenbaum, Helmar Kurz, Claudia Lang, Caroline Meier zu Biesen, Ehler Voss (eds.):

cache 04

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Tyyne Claudia Pollmann

INDISCIPLINARY MATTERS Elsewheres & Elsewhats

I would like to thank the *Radical Health* editorial team for offering this experimental format and for creating the opportunity to extend the transdisciplinary exchange that was initiated among some participants during the *Radical Health* conference at Freie Universität Berlin in 2021.[1] This contribution evolved from the conference panel *Suffering and Well-being in Regimes of Subordination*. Instead of uploading my conference contribution to *Made in academia*,[2] I decided to disclose background dichotomies prevailing in academia, introduce a concept of joint artistic knowledge productions, and create a hybrid discursive/non-discursive assemblage that makes the discussed topics tangible and multimodally accessible. I am excited about intercom's *cache* concept, which allows for the inclusion of previously neglected perspectives, matters, and perceptions that will emerge through "polyphonic perspectives" on phenomena that transgress disciplinarity. "Polyphony" indicates that not only one voice shall be articulated, while the "perspectives" imply multiple vantage points, announcing that a universal gaze shall not take place. The concept of joint artistic knowledge production is the outcome of a particular way of thinking and perceiving reality. It calls for new ways of writing.
I will use the footnotes as a space for new threads of transdisciplinary engagements on issues that cannot be elaborated on but are inextricably intertwined with the matters at hand. With an artistic (fine arts) and scientific (medicine) background, I have been performing artistic research projects since 2008 and have held a hybrid artistic-scientific professorship for anatomy and morphology at the weißensee kunsthochschule berlin (khb) since 2013. Working in the fields of artistic non-discursive knowledge production and drawing on my experience in clinical research, my thinking and writing may not always follow the rules of discursive writing and might appear unconventional to some recipients.[3]

Artistic Indisciplinarity. The rough ground of knowledge production is fragmented into territories with inscribed property claims. At their fraying edges, a plurality of transdisciplinary and bridging fields of study has recently emerged that at first glance seems to blur borders. Instead, these fields disclose neglected connections and entanglements that in turn reveal the complex structures of knowledge production. One of them is artistic research.

"If 'art' is but a mode of perception, 'artistic research' must also be the mode of a process. Therefore, there can be no categorical distinction between 'scientific' and 'artistic' research – because the attributes independently modulate a common carrier, namely, the aim for knowledge within research. Artistic research can therefore always also be scientific research. For this reason, many artistic research projects are genuinely interdisciplinary, or to be more exact, indisciplinary."

Julian Klein: "What is Artistic Research?", jar-online.net (23 April 2017).

George W. Ladd: "Artistic Research Tools for Scientific Minds", in: American Journal of Agricultural Economics 61/1 (1979), pp. 1–11; Ross Birell: "Jacques Rancière and the (Re)Distribution of the Sensible: Five Lessons in Artistic Research", in: Art & Research 2/1 (2008), pp. 1–11.

Artistic research is not a field of knowledge production that aspires to become included in the mainstream of scientific knowledge production that adheres to certain predefined rules and regulations and fabricated territories, claiming to produce objectifications and generalizations and thus allowing for only certain methods, languages and topics to be included. In contrast, art comprises a field of practices that, regardless of their medium, create local and temporal strategies that unfold their impact in the particular and probe into all areas of the real. Following Mersch, art is not "about identity productions in the sense of repeatability or the finding of a causal nexus that explains the experiments performed" but about a specific form of what he calls experimental reflexivity that takes place in the sensuous, not in the semantic field. "Conjunction and intervention – to pick only two examples of experimental reflexivity – function as 'aesthetic arguments' that are in no way inferior to discursive argumentation in their justification and validity".[4]

Transdisciplinarity. Transdisciplinary setups only work if they do not strive to harmonize their different perspectives and working modes of knowledge production. The more clearly the heterogeneous approaches remain visible, the more distinctly their congruencies, synergies, contradictions, and blind spots can be detected.

"Art traverses the concepts, 'mixes them up', debalances their structure, drives them into contradictions in order to exhibit precisely that which cannot be captured by them, as equally its subject is the unrepresentable, the excluded or the abandoned, which denies any canonization."

Dieter Mersch: "Kunst als epistemische Praxis", in: Elke Bippus (ed.): *Kunst des Forschens: Praxis eines ästhetischen Denkens*, Zürich, Berlin (2009), p. 38.

"Transdisciplinarity has emerged over the last few decades as an attempt to address disciplinary fragmentation. It presents an alternative to the paradigm of simplification, reduction and disjunction, taking on the challenge of complexity and proposing to connect and contextualize knowledge. [...] It also tackles problems that have historically not been addressed because they are blind spots in disciplinary discourse, living in between disciplinary perspectives, or are simply considered too large to be addressed by hyperspecialized researchers."

Alfonso Montuori, Gabrielle Donnelly: "The Creativity of Culture and Culture of Creativity Research: The Promise of Integrative Transdisciplinarity", in: Vlad Glăveanu (ed.): *The Palgrace Hand-book of Creativity and Culture Research*, London: Palgrace Macmillan (2016), pp. 743–756.

Artistic research has the potential to counter established procedures and their theories while allowing for the exploration of new and as of yet unestablished methods and informal investigations. In this way, it enables the production of alternative futures of knowledge production. According to Sauvangnargues, Deleuze perceives artistic activity not as a production of aesthetic forms but as capturing the forces that permeate our bodies and societies. The assembling, disclosing, and displaying of these forces allow intensifications, subverting stereotypes and clichés, thus unleashing political power through the artwork. This is the reason for the interest in artistic research from other research fields but also for the challenges of transdisciplinary projects.

"But the image is not a statement and, according to Deleuze's distinction, requires semiotics and not semantics, that is, a theory of non-discursive signs that is not content to duplicate the rhetoric of signification or to imitate linguistic operations. Semiotics defines itself as a system of images and signs independent of language in general. Hence the difficulty of an analysis of the non-discursive arts, for it is necessary to learn in discourse what is not derived by it, and to extract thought from a signaletic, non-linguistic matter that is nevertheless not amorphous but semiotic."

Anne Sauvagnargues: *Ethologie der Kunst: Deleuze, Guattari und Simondon*, Berlin: August (2019), p. 12. Authors' translation.

Elsewheres. We learn, speak, think, analyze, feel, and develop ideas and methods in everyday settings and in a wide variety of situational environments. The basic production of human knowledge does not take place in any scientific field; life is a multimodal adventure.
This means that the content negotiated in discursive texts is not of a discursive origin. The selected data that is extracted from *Elsewheres* must be trimmed and translated, morphing into something else.[5] It still appears to be the pretension that discursive texts are plotted along a linear sequence of terms and proceed according to a stringent logic that needs to be followed for them to be classified as scientific.[6] Meanwhile, the so-called "hard sciences" research a wealth of non-discursive matters,[7] engaging all possible fields of sensory detection, acquisition, recording, transmission, formulation, and transformation. Multimodal settings not only illustrate or depict matter and their interconnections but detect new findings, generate new visions, install new solutions, and elicit new understandings of the investigated matters from *Elsewheres*. But, as Karen Barad points out:

"A performative understanding of scientific practices, for example, takes account of the fact that knowing does not come from standing at a distance and representing but rather from a direct material engagement with the world."

Karen Barad: *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*, Durham, London: Duke University Press (2007), p. 49.

Moreover, philosophers – some with scientific backgrounds like Karen Barad (quantum physics) and Donna Haraway (biology) – generate new ways of ontoepistemological knowledge formations that transcend the outdated notion of science that underlies discursive textual production.

Elsewhats. The discursive/non-discursive dichotomy is usually based on the saying/seeing dichotomy.

"I want to encourage doubt about [the] presumption that representations (that is, their meaning or content) are more accessible to us than the things they supposedly represent. If there is no magic language through which we can unerringly reach out directly to its referents, why should we think there is nevertheless a language that magically enables us to reach out directly to its sense or representational content? The presumption that we can know what we mean, or what our verbal performances say, more readily than we can know the objects those sayings are about is a Cartesian legacy, a linguistic variation on Descartes' insistence that we have a direct and privileged access to the contents of our thoughts which we lack towards the 'external' world."

Joseph Rouse: *Engaging Science: How to Understand Its Practices Philosophically,* Ithaca, New York: Cornell University Press (1996), p. 209.

Saying refers to language and seeing to visuality.[8] These channels feed semantic and semiotic enquiries, but we do not only say and see through a narrow slit of rationality. In addition, three other linguistic dichotomies introduced by Foucault create new distinctions:[9] The said/unsaid, the sayable/unsayable, and the to be said/not to be said. They assign new divisions to the "unsaid" between the possible/normal/permitted and the forbidden/concealed/abnormal.[10] The segregation of the senses – the visual, the auditory, the olfactory, the gustatory, the sensual/haptic – and their dumping into the vast, vague realm of the non-discursive, where further significant, indeterminate (and possibly indeterminable) conglomerates of intentions, desires, emotions and affects mingle, is opposed to the narrow discursive space, which appears as a clean transparent cube of cognitive deciphering of what has been pruned to fit the apparatus/dispositive/default. The realm of the non-discursive can apparently only be described as the negation of its counter-image, the discursive. Incorporating the input of our multimodal senses into studies to approximate the range of our perceptions that shape our creations might open new channels for this negated, unspecified residue of *Elsewheres* and *Elsewhats*.

Art and Science. A critical approach questioning the roots and prerequisites of science as well as art is necessary, as both fields of knowledge production have been (and still are) causing the exclusion of various forms of scientific and artistic activities. Cultural and scientific embodiments drag along their embeddings that go back centuries, containing suppressed, toxic, avoided, or omitted matters. This uncanny appendix of the tip of the iceberg turns out to be the gravity center of our own making, and it requires a reappraisal of its manifold ramifications. A joint, trans- or even indisciplinary approach, based on mutual acceptance of different perspectives and thus preserving the polyphony of different voices, will enable new insights to our complex worlds.

"The word I would use is 'perspectivism', different nomadic viewpoints from equally materially embedded and embodied locations, expressing the degree and quality of experience of different subjects. We need to acknowledge the multiple and internally contradictory aspects of our own knowledge practices by adopting a diversified materialist approach, which I would propose as the antidote to relativism."

Rosi Braidotti: "Posthuman, All Too Human: The Memoirs and Aspirations of a Posthumanist", in: *The Tanner Lectures on Human Values*, Yale University Press (2017), p. 43.

INDISCIPLINARY MATTERS visions4people

The artistic research project *visions4people – artistic research meets psychiatry*, a cooperation between the weißensee kunsthochschule berlin (khb) and the Department of Psychiatry and Neurosciences at the Charité Berlin Mitte, was carried out with students and people from psychiatric wards from 2016–2018.[11] The project was originally designed as an artistic educational endeavor, but it soon challenged basic assumptions and routines of thinking and acting. The course members were students from eight art and design disciplines, gathering empirical knowledge on site in direct exchange with the patients of the psychiatric clinic. The people – namely, the patients – were our most important communication partners. These interactions were the starting points for visions that were transformed into artistic or participatory designs, intending to positively contribute to the recovery process.

It would exceed the scope of this chapter to recount all events and steps of this two-year project. The publication *visions4people* contains original narrative excerpts, qualitative analysis, and nineteen artistic results as well as all 28 practices that emerged during the project.[12] Here, I will focus on experiences that generated a significant impact on my own interactions with students and on my work in academia. We learned from the patients that they had repeatedly been the subjects of studies, but no outcome had so far changed their situation. Therefore, they refused to fill in our questionnaires or to follow prefabricated tools and preferred instead to communicate freely. We agreed, started an open conversation, and thus left the investigator-investigated dichotomy with its hierarchical interrogator-respondent dialogue divide. Therefore, we did not collect data and did not write reports but rather started to write narratives from the first-person perspective, which were open to include all events and perceptions that appeared important during our meetings.
These "scape research narratives",[13] created by all course participants, generated multiple perspectives on one event, revealed our different sensitivities and assessments of situations. The polyphonic joint analysis of these events was of great value especially for coming to terms with conflictful situations. The lively, intense exchange with the patients extended into artistic collaborations and culminated in the idea of expanding the project and implementing a concept in which the patients would get the leading role for developing improvements in psychiatry. The extension for *visions4people* was unfortunately not granted.
visions4people taught us that an informal and direct exchange with the affected people might provide developments unforeseen at the time of the project proposal that will remain neglected if a design-modification cannot take place during the course of the study. It is an example of an open-ended procedure which can be adjusted to the realities in the field. Another outcome was the insight that research projects usually perform data extraction but leave the situation on the ground unchanged and that participation remains mere lip service if the participating party is not included in the decision-making processes. The effect of data collection appears questionable if concepts for remedying malpractices are not even considered. "From being affected to getting involved" summarizes a conclusion that applies not only to patients, nurses, therapists, researchers, and physicians in the field of psychiatry but to the vast field of academia. Being affected is the first impact of becoming aware of difficult situations, but cyclic research structures that include an exchange between the affected parties and the researching people on equal footing is needed to develop appropriate research results and possibilities for change.

From visions4people to Academia. The experiences and outcomes from visions4people proliferated into academia and provoked the following questions: If its institutions were made for students, why do they not share the power of decision-making processes? Who is making the decisions? Do the course contents and methods we teach include the constantly adapted awareness of actual developments, conflicts, desires? Do we teach how to learn? Why don't we learn how to learn – in a constant joint process? Learning structures are made: They can change.
These questions led to a new concept of joint learning and knowledge production and replaced the dichotomies of teaching/learning or teacher/student that fix the teacher in the role of a supervisor or instructor who charges the student's minds with narrow tasks[14] or even worse, with the teacher's own narrow viewpoints, reiterating a gaze on the topics that restricts new perspectives and new forms of exploration, stabilizing the status quo. Instead, the concept for joint knowledge production outlines a practice of joint learning: the course initiator generates a range of sources in which students and the initiator can roam, explore and discover various perspectives, create new ones, and decide on the contributions they want to develop.[15] All participants work along the lines of "sympoiesis," which might be translated as "making-with":

"*Sympoiesis* is a word proper to complex, dynamic, responsive, situated, historical systems. It is a word for worlding-with, in company."

Donna Haraway: *Staying with the Trouble: Making Kin in the Chthulucene*, Durham, NC/ London: Duke University Press (2016), p. 58.

By creating a common ground on equal footing, the teaching-learning activity can become a joint performance of knowledge production.[16]

Making and Perceiving Art: Immersion. For each course, I prepare a wealth of nondiscursive, discursive, and scientific input around a certain complex topic including different media. While exploring the scape together, the students and I form an interconnected responsive environment that attends to non-discursive, discursive, and scientific material. While the participants share their research, new important aspects surface. As making art is a non-discursive activity, a realm of diverse non-discursive outcomes are produced and discussed in the group. With the following examples, we leave the discursive realm and enter a space of multimodal presentations that activate a spectrum of additional channels of reception: signs, signals, constellations, narrations, and associations will oscillate between the work and recipient. Once included in a publication, forms, colors, sounds, moving images, and their plural entanglements and associations will unfold, bringing in their own logics of content, form, and perception and thus producing complex changes and impacts on the reception process. As a multimodal contribution is delivered simultaneously by multiple sensory organs, the mediation initiates physical, emotional, aesthetic, and cognitive input. The recipients are no longer readers or spectators or listeners but all of these in one. Modes of access that were excluded from discursive text conventions (which focus on cognitive perception and were created to reject other channels of perception) will reappear in a multimodal presentation. I decided to present videos as they emphasize this fundamental change of perception. And furthermore, the plurality of input caused by the perception of non-discursive material evokes another effect that is deliberately avoided in discursive engagement: immersion.[17]

"Meaning is not a property of individual words or groups of words but an ongoing performance of the world in its differential dance of intelligibility and unintelligibility."

Karen Barad: *Meeting the Universe Halfway. Quantum Physics and the Entanglement of Matter and Meaning,* Durham & London: Duke University Press (2007), p. 149.

Affective, emotional, cognitive, sensual, and physical activities are initiated, as the recipient experiences a fundamentally different form of perception. In my experience, the acceptance and introduction of immersive multimodal perceptions and the discussion of their effects evoke new aspects that now have emerged.

Artistic research practice. My courses are based on the approach of mutual learning and creating a shared, transdisciplinary, multidimensional, and polyphonic space in which students and I exchange perspectives while we are experimenting and producing together. The course topics develop successively from the experiences of the previous courses and are the outcomes of our joint activities that inspire new explorations for the following course, creating a continuous flow of artistic exploration and knowledge production.

INDISCIPLINARY MATTERS Senses of Detachment – Prospects for Change

This course took place during the first online Corona semester with students from the second semester of their studies, which fortunately meant that they had already met during the previous face-to-face semester. The course focused on the alarming global spread of COVID-19, which by then had spread to 187 countries and had led to a lockdown of more than half of the world's population.

In *Senses of detachment – Prospects for change*,[18] we looked at three crucial areas: a) medical knowledge and health procedures and their uncertainties, b) societal, social, political, economic, and ecological impacts and their disintegrations, and c) possible post-pandemic visions for social restructuring or structuring anew.

Our working methods were severely limited, and communication and collaboration were only possible via online platforms. Being confronted with this additional actant for the first time we sought to explore positive aspects of this inevitable condition.

The online mode enabled students who were stuck in their home countries or who were sick to still participate. Our activities consisted of group meetings, subgroup discussions, performances and surveys, and the students participated in online social dreaming sessions offered by Duke University. By sharing ideas and creating ways of cooperating online in an artistic manner, a lively exchange developed, and joint contributions were created.



Still from Johanna Hemming and Mathis Ekelmann, "Pandemic Dreaming" (2020). VIDEO ▸cache.ch/1712

Inspired by social dreaming, Johanna and Mathis created an online call for notes of dreams and used the input as starting points for their video Pandemic Dreaming. Here, video and animation sequences refer to the dreams while voices read out original anonymous text passages that were sent in. The auditory and visual input reveals a non-cognitively guided plausibility or logic that spreads from text to image and enables the recipient to immerse in a flow of Pandemic Dreaming.

INDISCIPLINARY MATTERS Human Subjects

The course title refers to the human matters (topics or subjects) that emerged during the year 2020 but also to human subjects as being both initiators and victims of their anthropocentric makings.[19] At the heart of the project were seven bilingual questions offering open text fields for students to anonymously comment on 'the year 2020', a deliberately vague term, to enable a wide spectrum of responses. I compiled all answers in alphabetical order and thus created a product called *an-alphabet*,[20] where the bilingual terms popped up in different places, although meaning the same, and thus subverted the order.

103 first semester students started the semester in a hybrid mode, but we soon had to switch to a hard, fully online lockdown. Berlin's incidence rates had skyrocketed, and vaccination was not in sight. An unusually high proportion of the 103 students reported being frightened and insecure in the face of the pandemic situation.

Artistic work is intensively concerned with space, material, and media, all of which were now missing: the students worked with anything they could find in their flats. Despite the multitude of political and socially explosive topics that were mentioned in the an-alphabeth, the artistic contributions mostly referred to the students' own states of mind during the lockdown. Below, you will find two videos as examples; both works were produced during the hard lockdown in the artists' own apartments.[21]



Still from Joe Kotteck, "You on me for yourself" (2020/21).
VIDEO ▸ cache.ch/1707

In this untitled black and white video, the protagonist's hands perform an improvised choreography which is accompanied by music in front of a black background, where the cautious and tender movements of the hands touch only themselves. The sensitivity of the scene in its harsh reduction, accompanied by spherical music, oozes an eerie, ominous, and unsettling atmosphere.



Still from Charlotte Brandhorst, "Ich bin Zuhause!" ("I am at Home!") (2020/21). VIDEO ▸ cache.ch/1708

The camera shows a narrow section of the artist's apartment: a table and the wall behind it. Sounds indicate that the protagonist has entered the room and has begun to prepare an espresso. The activity of this everyday event, performed wordlessly with sparse facial expressions, becomes increasingly bizarre. The film emits an intense and tense atmosphere that could be a mixture of frustration, fear, despair, or defiance. The absurdity of the scene reinforces and simultaneously alienates the recipient from this emotional turmoil.

INDISCIPLINARY MATTERS Zombody

The title *Zombody* is a fusion of rhizome and body.[22] The rhizome is an underground botanical sprout that enables a dispersion of plants that pop up in the next season without being detected by their enemies. Deleuze and Guattari used this phenomenon as a metaphor for an open, subversive, non-hierarchical growing network.[23] The course was our most experimental endeavor yet, and it practiced new forms of open and joint learning. *Zombody* started as a face-to-face course with eighteen students from the winter semester who could now finally get to know each other in person. This happened at a very slow pace at first: the masked students would sit quietly in the studio; you could hear the scratching of a pen. In addition, distancing rules dictated that only 50% of the students could work in the studio together at one time. Nevertheless, as the course progressed, an intensive exchange developed between the subgroups in the studio and during the excursions in outdoor spaces. For the open studio exhibition, a huge joint installation exhibition was planned, including all of the individual contributions, comprising sculptures, photos, paintings, performances, sounds, scents, as well as culinary and numerous interactive interventions. Unfortunately, the open studio exhibition was cancelled. Luckily, however, Franka Ilg's course contribution consisted of film sequences taken during the course: "Making-of Zombody". The audio part included a reading of the *an-alphabet*, created by Mano Leyrado.



Still from Franka Ilg, "Making-of Zombody" (2021).
VIDEO ▸ cache.ch/1709

The video is composed of film sequences that show the making of artistic contributions, while a collage of polyphonic voices read out passages from an-alphabet. The superimposed text passages are quotes from "Call us Zom". The recipients receive input from various sources, which produces an entangled stream of information that allows them to immerse themselves into the scenes from a range of different perspectives.[24]

INDISCIPLINARY MATTERS YOUtopia 41

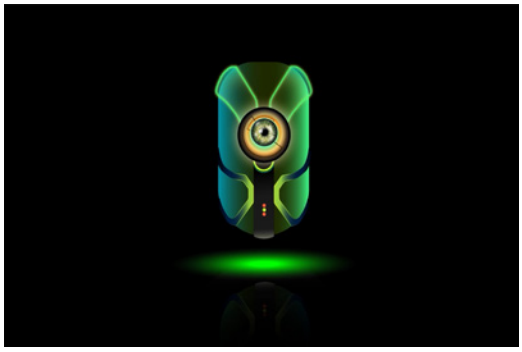
YOUtopia 41 was a project performed by 98 first semester students in the winter semester of 2021/22, offering them the opportunity to create their own individual utopia for the year 2041. The timing – only twenty years later – meant that the near future would be still palpable and could be experienced by the students.[25]
We started the journey to the future by first moving back to the past, watching and analyzing a film that summarizes the past two centuries of fossil resource extraction. Back in the present, we observed our closest environmental structures (such as body parts, clothing, food or furniture...) with microscopic gadgets, which enabled new perceptions of the commonly not accessible structures of common things, making tangible the interrelations between perception, discovery, cognition, and knowledge. The experimental outcomes formed what we called the "Collective Micro Matters Archive".
From here, the students set out to create their own individual *YOUtopia 41* by developing input on a particular topic that had piqued their interest, each choosing modes of transformation that would best suit their ideas. The topics included food scarcity and alternatives, architecture, energy solutions, what home means, nature and pollution, clothes, technical equipment, surveillance, psychotherapy, finances, species extinction, and more. The outcome of this project consisted of drawings, paintings, sculptures, prototypes, storyboards, comics, photographs and collages, videos, installations, performances, music, and combina-

tions of these modes of expression. From the large number of productions, I will present three videos which take different approaches and offer multimodal experiences that elucidate the above-mentioned introduction.



Still from Hippolyte Moulun, "2041-Capitalist Realism" (2021/22).
VIDEO ▸ cache.ch/1738

The recipient is a citizen who in the year 2041 has won the lottery and therefore has received the permission to spend a night in the city center, which is otherwise reserved for the elite.



Still from Josua Josua, "Hello (Downsizing Project)" (2021/22).
VIDEO ▸ cache.ch/1710

In the face of the global climate crisis with the issue of unmanageable energy and pollution, "Hello" is a two-minute trailer for a future company that offers a solution to pollution: the Downsizing Project. The subtle and detailed animation oscillates between humorous and sarcastic moments.



Still from Ananda L. Costa and Cora Jarchow, "Bugshake" (2021/22). VIDEO ▸cache.ch/1711

In late December and January 2022, the topics of deep learning, AI, and quantum computers emerged in the course. After the semester had finished, Ananda, Cora and I tested some AI software and created the experimental film *Bugshake*, a seven minute video produced with anonymous contributions from the "Collective Micro Matters Archive", while an AI software transformed the video sequences into audio files. Our team consisted of three human agents and one AI software actant, who now not only helped facilitate but furthermore co-created the production. This fact of co-creation implies a permeation of the borders between human and technological activities, allowing a yet unknown diffusive state of mingled transactions that are no longer separable: a diffused fusion.
The questioning of the human and the technological, the organic and the cybernetic were topics that emerged in YOUtopia 41 and shaped the new project Sci-Fi Anatomies which started in winter semester 2022/23 and was an example for the formerly mentioned continuous succession of artistic research topics. Although I develop topics for each semester, each course provides basic knowledge on specific developments in science and art and encourages students to question established attitudes and routines, experiment with new approaches, accept plural perspectives and voices, and collaboratively take first steps in creating contributions for multidimensional formations of artistic knowledge production.

INDISCIPLINARY MATTERS Unbelongings

In this contribution, I have introduced perspectives and voices from discursive vantage points that approximated the field of artistic research and joint knowledge production and investigated dichotomies that separate discursive from non-discursive activities, creating the terms *Elsewheres* and *Elsewhats*. The two-year cooperation *visions4people* led to the questioning of the investigator-investigated dichotomy with its hierarchical interrogator-respondent dialogue divide. It further proliferated into academia, where the teacher-student dichotomy led to a concept of joint knowledge production. While questioning the discursive/non-discursive dichotomy that underlies discursive conventions, I decided to include video examples that allow the recipients to immerse themselves in the sensual, affective, and intellectual qualities that they convey. Thus, the recipient mentally and tangibly transgresses the borders of the discursive text that morphs into a hybrid assemblage of discursive and non-discursive fractions and allows multilayered perceptions and new modes of knowledge perception and knowledge production.
"Indisciplinary Matters" tackles the science/art, interrogator/respondent, teacher/student and discursive/non-discursive dichotomies and offers a concept of joint artistic knowledge productions as a practice of learning that can be applied in diverse settings of transdisciplinary knowledge productions.
The hybrid discursive/non-discursive assemblage offers the experience of immersive per-

ception. Thus, this contribution is also an experiment in probing whether so far neglected *Elsewheres* and *Elsewhats* may emerge. "It begins with the sensing of absence, getting aware of what has been constitutively foreclosed. And when you bring something back that was excluded, it bears a force of unbelonging that cannot be pacified".[26]

Notes

1 https://nomadit.co.uk/radical-health/ (2021).
2 https://www.researchgate.net/publication/363484670_Made_in_academia (2022).
3 'Unconventionality' is relative to the referees' conventions – while it seems a designated characteristic of art to be 'unconventional'.
4 Dieter Mersch: "Kunst als epistemische Praxis", in: Elke Bippus (ed.): *Kunst des Forschens: Praxis eines ästhetischen Denkens*, Zürich, Berlin: diaphanes (2009), p. 39.
5 "Elsewheres": Matters that surface during interrogation that might point to something out there. Term inspired by "embryonic elsewheres": Bayo Akomolafe, Alnoor Ladha: "Perverse Particles, Entangled Monsters and Psychedelic Pilgrimages: Emergence as an Ontoepistemology of Not-Knowing", in: *Ephemera: Theory and Politics in Organization* 17/4 (2017), p. 819.
6 New thread on editing: The currently applied discursive text editorship still seems to be occupied with a hierarchical editor-author dichotomy, intending a correction while pruning the text in form and content. With an increasing number of authors with diverse cultural or professional backgrounds, this 'harmonizing' editing, bafflingly offered as "care work", will hopefully soon become a relic of the past. It is obvious that with a new understanding of discursivity we need a new editing process.
7 New thread on the meaning of matters and the cultural specificity of scientific knowledge constructions.
8 New thread: seeing is not restricted to cognitive activity and includes acts of liberating it from the intelligibility. "To see we must forget the name of the thing that we are looking at" (Claude Monet).
9 Jozef Zelinka (ed.): *Regieren durch Vorbeugen*: *Eine kritische Analyse der Burnout-Prävention nach Michel Foucault*, Bielefeld: transcript (2022), p. 197.
10 "The exercise of discipline presupposes a mechanism that coerces by means of observation; an apparatus in which the techniques that make it possible to see induce effects of power, and in which, conversely, the means of coercion make those on whom they are applied clearly visible" (Michel Foucault: *Discipline and Punish: The Birth of the Prison*, New York: Vintage Books [1995], p. 171).
11 24 students: 21 khb, 1 Freie Universität, 1 Humboldt Universität, 1 Technische Universität; app. fifty patients and personnel from psychiatry.
12 Tyyne Claudia Pollmann: *visions4people – Artistic Research Meets Psychiatry*, Berlin: Jovis (2019).
13 Original quotes from the narratives are found in the publication v*isions4people*. The 56 narratives are available on request.
14 Tasks whose solutions are predicted, and which are designed to produce gradable results.
15 The projects are open-ended; a narrow objective would counterproductively curtail their results.
16 The term performance is used with caution, as it can also include a deliberate staging that is contraindicated in a cooperative practice. It means rather the opposite: awareness of thoughts, ideas, emotions, and different perspectives that surface in an appreciative environment with a open-ended approach.
17 New thread: immersion as a means of knowledge production.
18 https://t-c-pollmann.de/wp-content/uploads/2022/08/5_Senses-of-detachment-Prospects-for-change_ori.pdf (2022).
19 https://t-c-pollmann.de/wp-content/uploads/2022/08/4_Human-subjects_ori.pdf (2022).
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