

Jesper – Notes for BDA Column 18 January

BDA

I will use the Summarised BDC as an insert.
 I then need to generate a BDA objective-sequentialisation around the items there.
 I then need to work a minimalist 'Objective Professional Sequentialisation' narrative around it, using my 'statistical' sketches

- Date of new things starting (p.3) or (p.11)
- Personal biography of things like travel, movement, employing institutions OK, but types/statuses of gallery etc not known. Best to leave them implicit (proper names) for Norwegian art-connoisseurs to give emic-etic meaning themselves

I need but don't have an 'etic model of art-career objective movements and intensifications';

Notes while working on BDC/BDA

I have an original BDC, and a grouped one (Summarised BDC). I also have 'Jesper BDC Notes 4-24 October 2016 – 2.5 hours'.
 I have not received any recording or transcript of the BDA session
 I'm going to start by working through the BDC Notes.

Inserted BDC		
73-93	10	Birth to travels, and Oslo Uni History of Idea
93-02	15	Early artistic self-programming – from Paris to Prague to New York and Japanese exchanges
04-07	15	Research Assistant in Prague on EU program – Vietnamese exhibition, North African tour and exhibition, car journey to Kazakhstan and silk road
09	10	Professorship in Grymov (Brno) – experimental pedagogy and the Banja Luka filming – shown in Prague
10-12	10	Head of MA Programme of Fine Arts Academy – study trips for students
12	10	No work, one failed one succeeded application, picking up own work again after admin role
12	10	Graduate School in Saas Fee - ?
13-16		Research Fellow Academy of Fine Arts
	15	RFAAA-Political party – experience and exhibition
	15	RFAAA - Prague 'hands' 4 station pedagogy
	10	RFAAA – Warsaw museum "volunteers have 4 weekends", then BNIM interviews with the 10
	5	Another project in progress (no details)

BDC Notes 24-14 October Summarised Below ->>

My opening remarks to panel members. "Even if you know Jeremy, don't bring in your extra knowledge or claim such knowledge. Notice your Norwegian 'sense of surprise and unpredictedness' – I am a non-Norwegian non-artworld biographical researcher".

Later remarks (p.3) on what might be new and emergent with or for Jesper – "new concerns for extra-Norway locations, process not product, lay not professional, community participation not connoisseurship, researched rather than unexplored experiences of participants (staff, users, audiences, juries)

Attempt at statistical starting/ending p.3

Official CV – far too much information, just like official 'BNIM interview story'. Conscientious and too much to use. The more bity the multi-portfolio life, the more (vain) statistical the impulse. An over-supply of micro-objective (non-personal) events. The trouble with detailed CVs and my 'tormented subjectivity' about it (p.7-8), Gradgrind Perfectionism!

And then the ongoing phasing of lived life clashes with Fluctuating Continuity Streams which do not respect neat 'Phases of BDC Difference'! How to keep both continuities and fluctuations/phases in mind, at the same time?

SBDC equivalent of text sorts needed (p.9). 'Event happenings' and 'professional lifesorts'. What about 'Profl.lifeSorts' for a given profession? (p.10-11 I wrestle with all of this!). I need emic (within-profession) discourse to construct my own BNIM-etic typology of practices – all equally dominant?

BDA – Jan 2017 (18 Jan) Sketch for Draft 1: Press Release - A Professional Life

Born in Oslo in 1973, Jesper did a variety of manual labour and clerical jobs which continued until XXX. In 1991, he enrolled at Oslo University in the programme of the History of Ideas. In 1992 (age 19) he then travelled in China and South East Asia, a practice of travelling which was to continue.

Between 1993-5 (age 20-23), he worked in theatre. He trained for 6 months at the Theatre Beliashe (where?) making dolls for use in the theatre and getting training as an actor. He went on his own to Paris to work as a solo artist (doing what?) but then accepted an invitation from the Theatre Beliashe to join them in their community theatre project in a small village in the Cantal department of central France.

His early experience in art school started with a year at the Ecole Brousse Montpellier (check name) in Southern France (1995-6, age 22-3), and then he enrolled in the Prague Academy of Fine Arts in the Graphics Department to begin with. (check this) (1997, age 24).

With Prague and Brno in the Czech Republic as his base from 1997-2010 (ages 24-31), he travels very considerably. He supports his studying by a variety of jobs, for example as an assistant carer for elders in a commune. He maintains international contacts and travels to Vienna and Berlin, and then 2000-1 (age 27-28), during an exchange with the New York Cooper Union School of Art for a year he works as an art assistant to Joshua Neustein and Jeff Koons.

In 2002, he travels to China again (details?) and has a further international exchange, this time with a (specify) Centre of Contemporary Art in Japan.

From 2004-11 (ages 31-38), He then refocuses on the Czech Republic. He is employed as a research assistant on an EU programme in Prague, where he organises a Vietnamese exhibition and event.

After a car-tour round the 'outer rim of EU countries' from North Africa (to check where?), he also organises (2007) an exhibition/event at the Grymov National Gallery with both a variety of North African artefacts but with a number of invited 'guests' from North African countries.

In 2007, his distant journeying seems to come to a possibly temporary end with a car trip to Kazakhstan and travelling the Silk Road back to Turkey.

In 2008, for the Prague International Triennial, he interviews some 28 museum directors around the Czech Republic. In the exhibition, he takes avant-garde art texts from (mostly) the 1960s and exhibits the texts as the avant-garde statements of the museum directors.

In 2009, during a one-year professorship in Grymov (Brno, check), he becomes more interested in experimental pedagogy. He designs and tutors a project of film shorts, where there is a 'collective informal authorship' of the short films produced.

From 2010-12 (age 37-40) he becomes the Head/Coordinator (check precise title and function) of the MA Fine Arts Programme of the Oslo Academy of Fine Arts. He supports students to engage in small informal study groups to Alexandria, Cairo, Khartoum.

Between 2012 and 2014, he goes twice to a summer school run by the European Graduate School in SaasFee (check title location).

From 2013 to 2016, he is a Research Fellow at the Academy of Fine Arts. There are some four exhibitions during this period.

One in Norway is an exploration by participant observation as a member in contrasting Norwegian political parties of the Centre, Left and Right.

Another, in Prague, involves an exhibition about 'drawing hands'.

A third in Warsaw involves a set of 10 volunteers and their line manager meeting for discussion on four monthly Saturdays to discuss (what, check) (Does he BNIM interview them afterwards?)

A current project without clear definition which may be entitled 'Work, work' and of which this BNIM biographical research project may be a part.

Great hypothetical detail about the emic-etic difficulty of 'professional universes Profl.lifeSorts' compared to humanist-universal ones of private and national-public life (p.11). How to discern 'professional turns or shifts of emphasis, or movements up down and across' in 'objective details of surface-professional practice'. Need for long ethnographic immersion (one year) in 'Norwegian professional art universe' for such BDCs to be written let alone interpreted BDA.

p.13 – sketch of a BDC

p.14. A method of constructing the BDC. Did I follow it? At each stage, I add and expand, extracting BDC material: start with Sequentialisation a.s1 then b.s2 then go to original Transcript then go to articles (print or web), J's notes, catalogues and writings by or about his professional life

p.15 More tormented struggle to deal with "the interaction processes of the next two months" with "him as producer/ consumer, and the colleagues peers and assessors who will be experiencing the panel processes and my presentations". A "trickster, prankster" "not the emotional human Jesper" will be struggled with mentally....

p.16. we need an ss3 to go into great 'design intention detail' and 'conclusions after end of designed event detail'. But his track record of 'not answering such questions in ss2' (check truth re my assertions of ss2 Evaluation-avoidance) would be enough to make this cost too much and benefit too little

Anonymisation is impossible.