

Jesper - Interim Interpretive Report

Report from a BNIM (biographic narrative) interview on Jesper's professional career particularly the latter part

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About this report

Commissioned by Jesper Alvaer in the context of his Research Fellowship as an aid to reflection, I undertook a biographic-narrative interview with Jesper in September 2016. It extended to over 6 hours over one and a half days.

The BNIM method of interpretation typically uses interpretive panels. One addresses the hard data of the objective living of the lived life over the life period; the other two address aspects of the subjective side embodied in the telling of the told story. These panels were held in Oslo at the Academy of Fine Arts in October and November 2016.

This interim interpretive report for the use of Jesper and his colleagues is based almost exclusively on the BNIM interview of September 2016, the transcripts of the interviewing and my fieldnotes of the actual interview and the subsequent experiences of doing the interpreting and the writing-up of this report.

The Interpretive-Report is in two main parts with a methodological appendix

- An introduction and overview
- Jesper's art-professional life
 - The current period 2008-13-17 (some 30 pages:
 - The previous period 1997-2007 (some 10 pages:
- References

and the appendix

- Appendix: The methodologist's issues raised in the process

I would like to thank Jesper for commissioning this research - which turned out for me to be extremely fascinating and productive. I should stress that the responsibility for its argument and conclusions are entirely my own. I hope it serves reflection.

During the same years, I was constantly watching the work of my father and mother, and the other professional painters who frequented their house, and constantly trying to imitate them; so I learned to think of a picture not as a finished product exposed for the admiration of virtuosi, but as the visible record, lying about the house, of an attempt to solve a definite problem in painting, so far as the attempt has gone...

....I learned what some critics and aestheticians never know to the end of their lives, that no 'work of art' is never finished and that in that sense of the phrase there is no such thing as a 'work of art' at all. Work ceases upon [the object] not because it is finished but because.... (Collingwood 1939: 2)

Whereof one cannot speak, thereof one must remain silent (Ludwig Wittgenstein)

Table of figures:

| | |
|--|----|
| Figure 1 Four points of structural role-attraction | 11 |
| Figure 2 Overt and covert, research and non-research practices | 34 |
| Figure 3 Some points and markers to aid memory | 58 |

Table of Contents (consult in WORD the 'Navigation Pane' for an easier to read version)

| | |
|--|----|
| About this report | 1 |
| 1. Introduction and overview of this interim interpretation-report | 6 |
| 1.1. The commission | 6 |
| 1.2. The BNIM methodology of (i) interview and (ii) case-interpretation | 6 |
| 1.3. BNIM focus on exploring present and past soft subjective experiencing | 7 |
| 1.4. Outline of this interpretation-report | 8 |
| 1.4.1. Focus of this interview-interpretation | 8 |
| 1.4.2. Limits of this interim interpretation | 8 |
| 2. Jesper's art-professional life, especially in respect to the last three or so years 2013-2017: interim interpretation-report | 9 |
| 2.1. Introduction and overview | 9 |
| 2.2. Four dynamic poles of 'structural role-attraction' in Jesper's professional career: a model | 11 |
| 2.3. The 'current period' circa 2008-13-16 | 13 |
| 2.3.1. Brief summary of objective events and happenings | 13 |
| 2.3.2. The 'current 2007-2017 period' in more detail | 15 |
| 2.3.2.1. First phase 2007-13 –15 | |
| 2.3.2.1.1. Jesper's professional situation around 2007 | 15 |
| 2.3.2.1.2 The 2008 Prague International Triennial and the 28 museum directors -involuntary precursor experiment? | 16 |
| 2.3.2.1.3. 2009-10 Professor (FaVU) in the Faculty of Fine Art, Brno University of Technology. | 18 |
| 2.3.2.1.4. Uncertain note around periodisation and timing. – needs to be sorted before this 'interim report' is turned into a 'final' one. | 20 |
| 2.3.2.1.5. 2010-12 – Administrative coordinator of MA Programme of the Academy of Fine Arts, Oslo | 20 |
| 2.3.2.1.6. 2012/13 summer programmes of the European Graduate School at Saas Fee | 22 |

| | | |
|-------------------------------------|---|----|
| 2.3.2.2. Second phase - 2013-116-17 | Research Fellow, Academy of Fine Art, Oslo – staged events, timed practices | 25 |
| 2.3.2.2.1. | Introduction | 25 |
| 2.3.2.2.2. | The Research Fellowship context, and the ‘Projects’ | 25 |
| 2.3.2.2.3. | 2013 Norwegian political parties (I think this was on his return to Norway?) | 26 |
| 2.3.2.2.4. | 2014 Staging dislocation: notes on finished and unfinished work Torun and NAV Oslo (c.2014) | 30 |
| | Employer and Employee (Torun) | 31 |
| | Monday, Tuesday, Wednesday, Thursday, Friday (Oslo) | 32 |
| 2.3.2.2.5. | 2014. Elders inquiry | 34 |
| 2.3.2.2.6. | Some interim thoughts: typologising and an example | 35 |
| | A spectrum of research extremes: transparency and covert methodology (double ontology) | 35 |
| | A four-way grid for the moment, maybe? | 36 |
| 2.3.2.2.7. | The four-station Prague ‘hand’ exhibition | 37 |
| 2.3.2.2.8. | Non-standard MA Fine Art students | 38 |
| 2.3.2.2.9. | Warsaw 4-week volunteers: Stretching the Imagination | 40 |
| | Introduction | 40 |
| | The 4 weekends | 40 |
| | The added-on interviews | 43 |
| | Interim conclusion | 45 |
| 2.3.2.2.10. | The ‘secret project’ – 2016- 2017(?), including BNIM? TFA panel? | 47 |
| | Announcement of the existence of ‘a further ‘ secret project’ | 47 |
| | The BNIM TFA panel in Oslo in November 2016 | 48 |
| | More general discussion | 49 |
| 2.3.2.3. | Jesper’s transitions and explorations 2008-13-17 | 52 |
| 2.4. | From the start of the case history to the emergence of the current period 1997-2007 – a background sketch | 53 |
| 2.4.1. | Introduction and overview | 53 |
| 2.4.2. | Brief summary of objective events and happenings pre-professional and early professional 1992-2007 | 53 |
| 2.4.3. | Pre-professional to around 2000 – in more detail | 53 |
| 2.4.4. | Early professional period around 2000 to around 2007 | 56 |
| 2.4.5. | Jesper’s transitions and explorations 1997-2007 | 62 |
| 2.5. | Conclusion: points and markers to aid the memory | 63 |
| 2.5.1. | Introduction | 63 |
| 2.5.2. | Jesper’s transitions and explorations 1997-2007 | 64 |
| 2.5.3. | Jesper’s transitions and explorations 2008-13-17 | 64 |
| 2.5.4. | Brief discussion of some points | 65 |
| 2.5.5. | A blank space is provided below for notes and speculations..... | 66 |
| 3. | References | 67 |
| 3.1. | Jesper Alvaer | 67 |
| 3.2. | Other | 67 |
| 4. | Appendix: Methodological issues raised in the process of Jesper's BNIM interviewing and my | |

| | |
|---|-----------|
| interpreting and interim interpretation | 68 |
| 4.1. Overview: | 68 |
| 4.2. BNIM's key focus on illuminating the soft subjective side of lived experiencing | 69 |
| 4.3. Jesper's interview as producing unusually little | 69 |
| 4.4. How to explain the paucity of subjective material in the interview? | 70 |
| 4.4.1. Jesper's answer in his coda at the end of sub session one | 70 |
| 4.4.2. Two alternative families of explanations | 73 |
| 4.4.2.1. An experiment by the public Jesper in the framework of his ongoing 'Work, work, work' research? | 73 |
| 4.4.2.2. The unexpected pressure on subjective self-expression of the non-provision of conditions of psycho-social safety? | 73 |
| 4.4.3. The normal conditions of BNIM biographical work by interviewee and researcher did not happen | 74 |
| 4.4.4. Abnormal conditions of Jesper's biography-research and biographical work, "Jesper's BNIM project". | 75 |
| 4.5. Under these conditions, why was there thought to have been any chance of a high-quality success? | 76 |
| 4.6. What I might have done differently in subsession 2 | 77 |
| 4.6.1. Asking for, pushing for, feelings, the flow of feelings, motivations and evaluations | 77 |
| 4.6.2. Asking not for PINs, but for micro-Descriptions of his 'designed creations' | 77 |
| 4.6.3. The Coda to the second subsession: the lion and the journalist | 78 |
| 5. Appendix: Staging dislocation: notes on finished and unfinished work (2014) | 80 |

- **Introduction and overview of this interim interpretation-report**

Jesper undertook a 5-day intensive training in BNIM interview and interpretation early in 2016 (check date). Later in the year, he asked me to do a BNIM interview with him and then run panels in Oslo on some interview material.

1.1. The commission

To write a study of Jesper's professional life, especially over the period 2013-16, on the basis of one BNIM interview. Eventually, the interview took some 6.5 hours in length over two days. There were also some supplementary discussions.

The single-interview base should not be forgotten when the weaknesses of this interpretation-report are brought into focus.

1.2. The BNIM methodology of (i) interview and (ii) case-interpretation

BNIM interviewing is designed to promote the description and understanding of a period of somebody's life. It can focus on a particular aspect of that life in the context of the whole life. It can feed into the understanding of institutions or parts of them, and of institutional and situational change

The interview is in 3 parts

- an uninterrupted initial narrative in response to an initial narrative question;
- a follow-up part in which further narrative details are sought on the basis of cue-phrases about events or aspects previously mentioned;
- an optional extra part in which the interviewer attempts to get further material and perspectives not yet provided.

BNIM Case-interpretation. The procedures are complex. To summarise, the raw interview material is processed twice.

The first extracts 'hard objective data' about the person's situated acting and doing in the life period - we could call this the 'behavioural track'.

The second - the key track - considers the transcript as a record of traces of the subjective lived experiencing of that life in that period as evidenced in the telling of the told story and stories of particular incidents within the life: we could call this the 'subjective track'

BNIM's case-interpretation is typically focused on subjective lived experiencing. To clarify: though an art-professional's career has many spheres of activity, let us pretend that it consists entirely of 'staged events' (exhibitions, etc.) ignoring for the moment such things as 'timed practices'.

The detailed hard objective data about the succession of these staged events, what is in the exhibition, what is staged to happen or be present during the event, is not the primary focus of BNIM. This hard objective data can be gathered, ideally primarily where possible should be gathered, in photographs, catalogues, video-recordings, documentation, and the like.

1.3. BNIM focus on exploring present and past soft subjective experiencing

Let's imagine that we are dealing with the use of BNIM to explore the professional life-period of an art-professional, an artist.

It is the description of 'subjective lived experiencing by the artist' that BNIM is designed to provide through the methods of narrative interviewing and interpretation.

Narration, it is hoped, will clarify the subjective motivation of the art professional as they moved towards designing the first 'staged event', how they planned and implemented it, how they experienced it as the event happened over time, how they felt and evaluated the staged event after it was over, what 'findings' or 'lessons they learned from the project, what they made of it all, and then how they then moved towards a new different staged event, and so on.

Crucial to a BNIM report on a succession of art events or art-professional life-moments having anything special to say which a very detailed catalogue and a beginning-to-end video-panorama of the objects and installations in question (hard objective data) would not provide better is this detail about the 'soft subjective experiencing of the art-professional' involved over the period of the successive staging of events. We need their accounts of motivations and purposes, emotions and evaluations of what happened, their internal psychological reality, their flow of purposes, emotions, experiencings and retrospective evaluations embodied and facilitated in the expressive self-disclosure of the BNIM interviewing.

This eliciting of inner experiencing from accounts including not just descriptions by the interviewer of their external behaviour and artefacts but also their purposes, emotions, experiencings and retrospective evaluations (at the time, and from today's perspective) through facilitated story-telling is what the BNIM interview is designed to do.

When it is successful, to the extent to which it is successful, the 'hard objective data' about the succession of staged events and timed practices on the objective professional stage (provided by catalogues, photographs, videos and the rest) can be powerfully illuminated by the exploration of elicited expression of narrations of purposes, emotions, experiencings and retrospective evaluations, the 'internal psychology / subjectivity'.

A final technical point. Given this study's intended use, it was to be expected that the study was eventually defined as focusing narrowly on Jesper's professional career over the period in question.

However, anybody's 'lived experiencing' is experiencing by the whole person, their whole dated and situated subjectivity. This remains true even if (i) this 'whole experiencing' is explored with a focus on the 'professional aspect' and even if (ii) the reporting of that exploration of that whole-person-experiencing to a defined public (such as in this report) will very properly select and omit much of that whole-person-experiencing, select and omit aspects and events judged to be not necessary or not appropriate to a description of what we might call the narrower focus of the 'professional subjectivity'.

Having given this background, let us turn to the turn to this actual interim interpretation report. I discuss later why it is only an interim version.

1.4. Outline of this interpretation-report

1.4.1. Focus of this interview-interpretation

The main part of the interpretation-report which follows is a study of Jesper's art-professional life with special reference to the last 3 years.

The second smaller part considers the methodological issues raised

1.4.2. Limits of this interim interpretation

It should be born in mind that the 'reporting and interpretation' -- as commissioned for providing reflective material (and maybe even practice) to support Jesper and others assessing his practices -- is based virtually entirely on the words spoken in the interview and on my experience of the BNIM interviewing and interpretation process, and on the words of the interview. I have not had any experience of Jesper's conceptual and relational art-work and art-practices, and am not myself a Norwegian art-professional but a UK social scientist.

I call it 'an interim interview interpretation report' because, given the conditions discussed in the methodological appendix, many of the 'hypotheses' I suggest must currently be seen as 'speculative': *grounded* speculation, maybe, but still most are more speculative than my readers would like and that I would like to be proposing at this point. Further data would be needed to shift towards a less speculative and more grounded account.

For reasons of method, we (Jesper and myself) did not obtain from this BNIM interview the normal level of reported subjective experiencing – some reasons are suggested in the methodological appendix.

Having said that, I should say that I found it very rewarding professionally: (1) becoming hyper-aware of the importance of proper conditions of psycho-societal safety for both interviewee and researcher; (2) finding from "Jesper's BNIM experiment" the possibility of my producing an interpretation-report (this one) of perhaps some interest by inferring subjectivity not primarily (as normally happens) from the profuse direct expression of subjectivity in the interview, but – given some rather key subjective clues – from Jesper's detailed description of his art-professional objective practice.

To be more precise, I came to realise that I could derive interesting (if too speculative) hypotheses about his professional subjectivity, working from the record of his creative expression in the design of his staged happenings and timed practices and also from my personal experience of the 'felt situation' of working in Jesper's milieu to Jesper's design.

Only for those interested, I deal with methodological questions and the methodologist's issues further in the Appendix.

- **Jesper's art-professional life, especially in respect to the last three or so years 2013-2017: interim interpretation-report**

2.1. Introduction and overview

I am assuming that objective data about Jesper's life are summarised in his very detailed professional CV. I see no point in repeating them here, but I have evolved my own rough (and arguable) periodisation with which to organise this account.

1. Pre-professional and student period 1993-2003.
2. Early professional career 2003-2007

3. Current professional career 2008-2017, with especial reference to 2013-2016

Before starting to give a narrative account of Jesper's professional life-journey in terms of the above periodisation, to make my story be a little more comprehensible, I start by laying out (very crudely) some conclusions about 'four points of structural-role attraction' in terms of which I have come to see some movements in his professional career. So I start with some conclusions about 'structural role-attraction'.

Having presented such a 'structural account', I go on to the history. In this historical section, I reverse what might be thought of as the 'natural order' of exposition for what might be seen as the 'progressive-regressive method'. I start with what I see as Jesper's 'current period' (2008-16) and then go back to earlier periods that might make sense of that (now described) current period.

This means that those interested only or primarily in an overview and interpretation of Jesper's professional career over the last seven or eight years can read only section 2.3, [pages](#)

In the survey of the 2007-2017, I start with what I see as the start of his current professional career with his interview tour of 28 museum directors in the Czech Republic, and continue forwards, considering in more detail his work as administrative coordinator for the MA Fine Art programme, after his return to Oslo in 2010, his two sessions as a graduate student in summer schools in Saas-Fee, and then (in greater detail still) his work over the last three years as Research Fellow, Academy of Fine Arts, Oslo.

For those interested in going further, that is to say, earlier, in section 2.4. I then go back into his previous history. In it, I consider (inevitably briefly) ways in which his earlier pre-professional period 1987-2007 can be seen as mutating into the current professional life previously described.

2.2. Four dynamic poles of 'structural role-attraction' in Jesper's professional career: a model

After working through the material for a while, I found myself needing to create some conceptual framework that would help me think the 'biographical record' at a sufficient level of abstraction so as not to get lost in the detail (as I got lost in the detail of his extensive and excellent CV)

As a provisional 'self-clarifying device' – based on some writing by psychoanalyst Thomas Ogden – I came up with the following model of the types of profession roles that make up the professional life as represented in the interview.

I call them "four points of structural role-attraction" to indicate that Jesper's professional journey might be seen as moving between them, as attempting to combine them. The four roles provided me with a mental map for myself to 'think' the many changes and consistencies over the period of Jesper's professional career so far.

At different times, at least one of these 'roles' has had to suffer to enable one other, or more than one other, to have priority.

In this first image (self-clarifying device) of types of professional role or role-attraction in Jesper's professional life, we could see that, over what might be seen so far as the first half of a professional career, after being largely laying the groundwork by (**A**) being a student producing output (**B.1.**), Jesper (or any would-be art-professional) might move at different points in the professional life between the four poles, at times specialising in any one of them (though **A** might not be seen as a professional specialisation, and **D** might for some be seen as half-leaving the *art*-professional world), at times moving quite flexibly between (and combining) the four poles/roles.

In respect of artistic creation and reflection (**B**), B1 and B2 may go together or not.

B.1. Creating art objects / happenings

B.2. Research and Reflection

**D.Administering and managing
in art institutions and processes**

**C.Teaching and training
art students**

- **Being a student himself and acquiring new
Skills and resources for the other three roles**

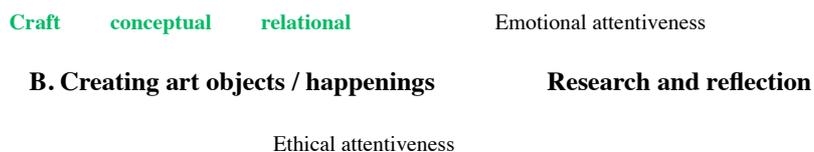
Figure 1 Four points of structural role-attraction

Impractical note:

I had the idea this morning (February 9th) of constructing a ‘time-line’ of the 1997-2017 period moving through ‘professional spaces’ defined by the four poles or roles, but this is not practical in the time available. It’s worth imagining, though.

The diagram on the previous page was developed to handle my sense of (CV+interview) overload fairly early on in my work of interpretation.

Having now pretty much completed this interim report (February 10th), I’ve now developed a revised version to carry some more information and help keep things in mind.



**D.Administering and managing
in art institutions and processes**

**C.Teaching and training
art students**

- **Being a student himself and acquiring new
skills and resources for the other three roles**

Figure 2 Four points of structural role-attraction and a transition

This second image helps me to keep in mind a transition in Jesper’s career between three emphases. It is simple-minded but to me useful. This figure has in the top left-hand corner a historical transition in his focal art-activity from craft and craft objects to elaborating a more conceptual dimension and then on again to a greater emphasis on what might be called ‘relational’ art.

It also identifies an issue about ethics and emotions. These are obviously inherent throughout any life or career and in all four ‘points of structural role’.

In this current period of his career, Jesper’s interview suggests a growing attention to both emotional and ethical attentiveness in his practices around role **B**.

2.3. The ‘current period’ circa 2008-13-16

2.3.1. Brief summary of objective events and happenings

In term of creating art objects and happenings, (B) in respect of one very interesting dimension, the period can be usefully defined into two sub-phases:

- (a) innovations and inquiries with ‘witting’ participants (except for one exception) 2008- 2013, and
- (b) innovations with some witting and some unwitting participants 2013-2016

The period from 2008 to 2013 all involved witting participants, participants not subject to any deception. (With the exception of the perhaps involuntary experiment of the 28 museum directors in the Czech Republic).

The period after 2013 when Jesper became a 3-year Research Fellow studying for an experimental doctoral award was one in which participants in some of the projects (double ontology projects) (mostly early on in the Research Fellow period) became largely unwitting, not understanding fully how they were being engaged in an anthropological ‘experiment’ whose effectiveness and interest appeared to depend on some or all of the participants not knowing what they were “really” doing, what they were really “being enrolled for”.

It should also be said that the 2013-2016 period *also* sees a lot of (a) simple transparent research (the interview with Elders who were trained as art-professionals but did not continue) and (b) other participation in the ‘experiencing’ of participants by way of conversation and interviews.

To sum up, the 2013-2016 period sees both experimentation with ‘covert or deceptive research’ and also some intensification of exploring with heightened attention to emotionalities and ethics in the ‘inner experiencing’ of participants.

In the other dimensions, A, B, and C

This periodisation highlights a shift towards

- institutional leadership positions (one year professorship in Grymov, administrative coordinator of the Oslo Fine Arts MA) – **D** in the diagram on the previous page -- and
- (ii) a continuing concern for subjecting himself to further pedagogy – **A** in the diagram on the previous page -- (Saas Fee summer programmes at the European Graduate School, and training in BNIM interviewing in London towards the latter part of the Research Fellow period).

2.3.2. The ‘current 2007-2017 period’ in more detail

2.3.2.1. First phase 2007-13 –

2.3.2.1.1. Jesper’s professional situation around 2007

At this point (2007-8) , discussed in more detail in the later section 2.4. Jesper has already (2004) completed his studying in the Prague Academy of Fine Arts (AVU). His base has been primarily in Prague since he joined the Faculty in 1997. However, he has been on his New York and Japanese one-year internships and has been travelling widely.

His CV shows several curatorial displays in collaboration with Galerie Display, Prague, and a succession of ‘Performances’ in Paris, Prague, Vienna, Warsaw. Selected individual exhibitions between 2002-2008 are listed as having taken place in Ceske Budejovice, Prague (3), Bratislava, Berlin (2), Vienna, Brno, Krakow. Participation in selected group exhibitions covers a great geographical range and a very large number: from 2001-2007, he participated in a total of 70 group exhibitions, the highest number being in 2003 in which year the number was 25.

Between 2004-2006, he was a Research Assistant on an EU 6th Framework programme (participating in planning)—a research focus **B2** in the diagram that did not quite recur in the same institutionalised way till he became a Research Fellow in 2013.

It was in this context that his two major ‘happenings’ were developed. These two cross-cultural exhibitions/happenings were a Prague-Vietnamese one in 2006.[check date](#) and the North African one in 2007.....

.....check date

Both of these ‘happenings’ – discussed in detail in section 2.4. as ‘before the current period but precursors of it’ --are marked by preliminary research travelling and by the practice of an intensified ‘bringing the exotic home’ :

- not just Vietnamese food and guided tour of the ‘city’ but also films sent by film-makers in Hanoi for the purpose for the purpose of being shown at this ‘Vietnamese city in Prague’ event.
- not just North African objects but also five North Africans to stay in the reception city (Brno);

The record is a strong one, it seems to me though I am not an art-professional, showing definite implantation in the art-professional world through exhibitions and performances, group and individual exhibitions, in Europe and elsewhere.

It shows a strong ‘participative and cosmopolitan turn’ in the design of the two Czech Republic exhibitions/happenings. Bringing the Vietnamese ‘in’ within Prague and the North Africans ‘across’ to be in Brno.

“what had happened to the practice in these last few years was that I became more interested in (2) maybe working with people, or making, importing art on a social environment, or being in a social environment and (5) something which was a bit of a trend at the time, like you would have relational art in the late Nineties, the beginning of the 2000s, so I felt that was close to what interested me (13)
Transcript ss1: 7

He sees himself as making a ‘social’ and ‘relational’ turn: we shall now see how this develops in this first phase of the current period, the phase from 2007/8 to 2012/13.

2.3.2.1.2 The 2008 Prague International Triennial and the 28 museum directors -involuntary precursor experiment?

He and his partner Isabella were invited by the then-Director of the National Gallery to do an exhibition for the Prague Triennial. They travelled for four or five months through the Czech regions, interviewing in all some 28 museum directors on their collections, their visions for the future, how they work with their collections, in preparation for a scheduled exhibition on the topic at the National Gallery in Prague (month, year). Jesper and Isabella were disappointed when they listened to the recordings:

We were listening to it, and felt that maybe, from those 28 only three or four were interesting at all, so we thought what to do with this material? *Transcript 1: 10*

He remarks that virtually none of the Czech Republic directors showed any interest or knowledge in contemporary Western discourse on art and museums and institutional critique.

Since nobody of these people have any interest or knowledge about this discourse, to bring that into the National Gallery, so what we decided to do is to find, to select texts from different canons... from the Sixties, different texts on institutional critique which at the time was very popular and well-used...we can bring it now through this publication, with all the interviews, but we will swap the real interviews with re-written texts from all those famous theorists and artists (*Transcript 1: 11*)

There will still be this focus on institutions and on these leaderships and the functions of these institutions while actually also introducing a whole other conceptual framework of how this could be done (*T2: 61*)

The substitution of translated texts for the original interviews was all done in secret and the ‘publication’ was prepared and printed. A few weeks before the prepared publication was published, copies were sent to the museum directors to give them time to comment.

Now people are going to be surprised. The institutional leaders are going to be maybe angry... so we included in a ‘black wall’ to receive all the complaints, and so that people could understand that this is, that they can have a voice at least to defend themselves...(*T1: 11*) one quite famous Fluxus artist wrote on the wall “It’s all lies and they made it up!” so that we could somehow negotiate the response and that could maybe create a kind of interesting dialogue.... . (*T2: 64-65*)

Two years later, Jesper and Isabella generated a sequel:

We did an 'Erratum' on this publication, because we had a thousand copies left, and then we wrote exactly what happened, why we did what we did, and now, what's been the reactions, and we made an archive also, so we included all the initial, original, interviews which were sound recordings (*TI: 11*).

In the interview, in subsession 2, Jesper admits that the then-Director of the National Gallery was not well-pleased and that Isabella who studied under his supervision subsequently "had more of a disappointment situation from his side", and he also considers perhaps unforeseen consequences:

So there was a new contact with several institutions, but then we heard like, well, this person was fired.... I don't know, that could be an ethical thing, if you put something in and the board say 'well did you say this or not'.... So I felt like it could have like a personal consequence for someone, but we think not directly, so I think if a person, if they were ever used against someone, maybe on top of other things.

He adds:

It also created an interest for younger...people and creative people, to see there's lots of interesting potential in these institutions (*T2: 67*).

In this project, Jesper's concern to support 'art-institutional reform' and 'reform-dialogue' if necessary by the quite radical improvisations and rectifications described above is clearly very strong.

What I find also interesting is the care he took to "allow a voice from the misrepresented museum directors", from the co-participants in his experiment, both in the 'black wall' for invited feedback and in the 'Erratum publication' two years later, and in the archive of sound-recordings of the original interviews. He was not always so careful.

There is also the first (of many) 'ethical worry' (even if downplayed) about the 'implications for somebody' who may or may not get fired, perhaps as an indirect consequence of involuntarily and unwittingly participating in the experiment.

2.3.2.1.3. 2009-10 Professor (FaVU) in the Faculty of Fine Art, Brno University of Technology.

Jesper then obtained a one-year professorship in the Fine Art Faculty at the University of Brno. He recalls particularly what he calls an 'experimental pedagogic project':

We invited people outside the class, and former students, and a lot of professors, the theorists, and we did a project in Boneluca which was later presented in Prague.

The way we basically worked with the group is that we used the metaphor of a film, and we all wrote small scripts, small chapters, and then we circulated those chapters among the group, and you could change the other people's chapters, so we created a certain collective authorship, so we went to Boneluca and we filmed...kind of recipes for short films.

For example, you'll find a person or change your shoes with that person, or washing the clothes in the river – quite simple things, but in these kind of postwar complicated situations, a lot of these projects got kind of...so it's some kind of...(4)..for example, I was changing my shoes in the bar with a guy, and this kind of act of changing the shoes was kind of emotional. It became, and he cried, and so it was tapping into maybe in this instant some kind of, more than just funny, you find someone and change shoes...(6) ...(*TI: 12*).

As usual, we don't know how Jesper made more sense of the situation than he describes in the above extract.

He clearly has some view of how the "post-war complicated situation" might have affected "quite simple

things”, but doesn’t communicate it, he just interrupts himself “a lot of these projects got kind of...so it’s some kind of...(4)...”. The “changing of the shoes” incident he describes as “kind of emotional...tapping into more than just funny”. However, Jesper doesn’t talk about any emotion that he might have felt, and the “more than just funny” that he asserts was “maybe” going on is also not explored. Perhaps he was thinking about it in the 6-second pause that followed. Maybe it wasn’t followed through at the time?

There was no developing (at the time then, in the interview now) the stubs of ‘reflection’ in or about felt-emotion which are present in the extract. There’s reference to “in these post-war complicated situations, a lot of these projects got kind of...so it’s some kind of...(4)...”. But the line of thinking remains determinedly not-shared, though frustratingly indicated. The line of thought starts but then gets self-interrupted with a 4 or 6 or other-second pause!

Any lessons learned from the ‘pedagogic experiment’ in the Boneluca ‘field’ remain not even addressed in the interview. There is no information about what happened after the students returned from Boneluca to Brno.

In the second subsession, Jesper expanded on how the group of 10-15 people over quite a period of time designed a ‘presentation’ of their work to an established art-space in Prague.

We got in touch with one guy who’s doing family therapy, or relational, this constellation therapy. We put [all the material we had] on one side of a room. The room is empty, one big empty room, and then one-on-one person. So we made the schedule during the week that, for example, I would go and I would say, I want this object to be in the room and then, he would say, so where in the room would you like to position the [objects]. Yes, so when I finished, so then we took notes on the floor, or we took some photos, and registered each constellation...and then we cleaned the space, and the next person who hasn’t seen the other started again from scratch, and took other objects (*T2: 71-2*).

There is a further detail here of what went on as each person selected and arranged their personal particular constellation during the week (it is not clear how long the sessions lasted). Jesper describes the working of the constellation-therapy facilitator:

It was like ‘so you want some person, why this object, well this and this...do you want?... So he was using his kind of family concerns, so there was always other people coming in and playing parts maybe based on what happened, is this, and what people, how people acted against each other, and so all this was included but negotiated through these objects...so the exhibition was somehow a sandwich of all those layers of individual configurations...then we wrote the text about it and a very small kind of catalogue, and it was a quite a good solution, I think., a new way (*T2: 71-2*)

Jesper here does go on to sum up the exhibition and the production of the catalogue, a rare retrospective evaluation. I ask him whether it was a ‘good solution’ for the ‘producers’ or for those not involved in its production:

I think both. It was a well-functioning way of both, caring to wrap up the, almost the two years’ experience of this project. And...to find a way to install it, or principles of installing an exhibition, and then it was, to some degree, understandable for people coming to see the exhibition, with a little bit of information. I think it was, if not successful, it was acceptable (*T2: 73*).

The impression I get from this account is the importance to Jesper of ‘good pedagogy’ and for being prepared to design quite unusual practices (such as collective authorship of film ‘chapters’, the ‘going into the field’ to do the practice of film-making, taking materials back for a sustained group thinking and planning of what ends up as a surprising sequence of therapist-facilitated object-reconstellations for eventual public documentation).

If Jesper was strongly-influenced in the early 2000s by ‘relational art’, here his work on ‘sustained relational group art-making’ seems like a powerful off-shoot. An art-professional, he is peculiarly interested in unusual ways of stimulating group and individual creativity in Fine Art institutions. At this point, group-design and group-work seems his method of choice. This was to continue, even intensify.

Jesper may have a further explanation of the ‘phenomena and effects’ of the experiment, from the experiment he may have drawn some lessons for art/pedagogy/his own future practice, but they are not too clear from the account he gives in the interview.

The importance for Jesper of experimenting with pedagogy can be seen in his later attendance at – and enthusiasm for – the European Graduate Summer School in Saas-Fee (his two experiences of with which I deal later).

2.3.2.1.4. Uncertain note around periodisation and timing. – needs to be sorted before this ‘interim report’ is turned into a ‘final’ one.

At the time of writing this interim interpretation, I am not clear (i) about the exact date of Jesper’s return to Norway and (ii) when his work on political parties in Norway started and when it finished.

Jesper spoke about it as being almost the first thing he and Isabella started to do on arriving/returning, but I do not know when this was.

For the moment, I shall treat it together with Jesper’s activities in the *second sub-phase* of the current period, namely the event-and-happenings period focused on the work he undertook as he became a Research Fellow.

The last two items I think of as being in this first ‘*mixed activity professional phase*’, of *pre-Research Fellow activity*, are those of being Study Coordinator of the MA Fine Art in Oslo, and his attendance two years running at the graduate summer school programmes at Saas-Fee in Sweden.

These two items can be seen as running side-by-side, wholly or partially. **More precise dating is needed throughout this whole interim interpretation-report, not just at this point.**

2.3.2.1.5. 2010-12 – Administrative coordinator of MA Programme of the Academy of Fine Arts, Oslo

Around this period, Jesper says,

Being many years away from Oslo, I started to think that it would be closer to my own language, and closer to my brother and sister and parents, but I didn’t want to go without having a job or any assets.. (4)..so I applied for a job as study coordinator for the Masters programme in Fine Art which I got and worked there for two years [originally one year, then asked to stay another] (T1: 12).

He says that he “came without the history and without baggage and without any alliances in this group of people and... with a very huge interest and curiosity (T2: 74).

It was a moment when, after 10 years of hesitation, Fine Arts moved into the new campus – the last institution to do so:

This forced marriage...that the whole institution should be together under one administration and director but there had been just, inevitable that they had to move, so this was the move, so this was our starting in the new space. A lot of work was to negotiate, that we needed more space, and why are we coming last, but we deserved a better space than this, and so a lot of work was being between this newcomer, and trying to do the best out of the situation, and to work through the old administration which was already established, and then with all the other institutions in place, and then also to work with the students to see what’s working and what’s not working... I just remember it was a lot of work, and it was also a lot of things I need to understand, how things work (T2:75-6)

He also mentions that, during the last semester of his unexpected second year there, he became something like an acting Dean

I was taking on, constituting [replacing? TW] the Dean for the semester, so it was suddenly into a different leadership circle, the Director. It was quite interesting also, these budget responsibilities and... the responsibility for all the people who are maybe sick, or internal conflicts which I dealt with, so you get lots of, a different level of responsibility... We managed to do this job in quite a nice way I think (T2: 76).

He says that, during those two years, he did not have much time for his own artistic projects and practice, but that this different very intense work as programmes coordinator and for a semester as something like the acting Dean, allowed for him “a different kind of development”.

His concern with 'student pedagogy' remained very central during this period. In his role as study coordinator, he remained active (even though he was not allowed to be involved in direct teaching). He said he was "trying to build the courses as study coordinator" and by drawing student attention to the fact that groups could apply for a significant share in an available budget. He remarks:

I was trying to build up and make aware of the budget and the power that the students have, building up a different way of thinking what the studies are about (T1: 13)

I discovered, for example, it's cheaper to take ten students on Ryanair to, a cheap flight to Antwerp, and then you can do like a three-day study trip, and lots of institutions and meetings, than to maybe invite one person to come for one week or so.....

You actually do it. *If you bother to extend your field of geographical, what you can cover, and you can somehow do this repeatedly over time, you get a different sense of what's going on, so that's what, this is totally missing in the students' idea of what they need to see....(T2: 75) [my italics. TW].*

In this period, it is clear that he continued to find ways of promoting the collective self-development of students in ways that seem very innovative and, at the same time, developed his capacity to manage and administer at higher levels in a complex changing and mutating institution. He said:

I think it allowed for a different kind of development, maybe later on. [I asked: "Ok, so you built up resources?", and he replied "I think so, yeah".

2.3.2.1.6. 2012/13 summer programmes of the European Graduate School at Saas Fee

Jesper says that "since I wasn't sure that I'd be able to enter this research Fellowship for the arts, I was also applying for a school in Switzerland", and he made a significant choice between departments:

There was this Art, health and society department, and I thought that maybe, because the Media department is very, say maybe more of a theoretical, more of, they have lots of big names, more philosophy, and the Art, health and society [department] had more of a practice-based educational approach, so I applied for this [T1:14].

It was, he says, an "adult learning group" with "people from many parts of the world", and his account of it shows what appealed to him, having worked so much with students in his previous role as course administrator:

It was interesting...to be a student in a very different, more art, like a different use of art, so that they had been developing methods using art, like through the arts, so it looked more like a therapy. The therapists and community workers, social workers were doing these kinds of courses to improve what they're already doing, or to work more therapeutically, but using the arts, so they had this low skill, high sensitivity [direction?]... and quite interesting people, the [older] teachers themselves, they've been in the game a long time, so it was fascinating to be part of this ..(3).. learning by doing all the time, then thinking, and then sitting in circles, and being challenged in a very different way, in a more spontaneous way ..913)..[T1:13-14].

The last three lines quoted above strongly bring to mind Jesper's two-year programme already depicted in which staff and students sat around, drafting and re-drafting 'chapters of short films', then learning by doing and filming them in Boneluca, and then sitting around and organising the therapist-led 'week' of layers of 'individual constellations' brought into a 'messy collective constellation' to present (with stills and a catalogue) to the public. He obviously wanted to learn to do this sort of thing better....

Jesper gives a clear example of one of these summer school 'playful practices':

What I enjoyed was that, in general, that art was not something to be performed or elevated, it was 'Let's move around, let's dance a little bit more' and stuff like that, so it was a different, direct, more

spontaneous use.

For example, you could have a situation where you get a piece of clay, you lay it down on the floor, 'don't look at the clay'. You just spend half an hour and give it a shape, and just make sure you don't look at it, but just don't think too much about it, just give it a shape, any shape.

So you're lying there, you're feeling this clay, and then, right, so now the next step – have a look at the clay and give it a title, right?

So you look carefully and you see how language connects to form, but you give language, you give a title, and...very simple...

So it's a very fundamental, basic, like kindergarten stuff, which somehow got lost in, it's not even in pre-school, a lot of these fundamental connections which I thought, wow..this should be in the foundation year....(T2:77)

And he stresses in a convincing way the importance of people doing such an exercise *not* knowing what is going to happen next, being 'unwitting'.....

They're all dependent on saying [nothing but] 'Let's do the clay'. If I say "we're going to work with language later on, so don't think about the title yet", then of course you're already...it's lost (T2: 78)

In the second interview, Jesper gives several very concrete examples of working with this "low skill, high sensitivity" approach using the arts.

It's a nice way to be with the arts, without this erm, with a different kind of playfulness, that you can do it, and then you can just throw it away...so, and it's not interesting art, but it's art which opens up and you do something with the way you perceive things, and the way you think about what you're doing, and so it's highly efficient in that sense (T2: 80)].

Jesper then attempts to show the relation between this playful Saas Fee direct 'expressive art-using activity,' (in which not knowing what comes next is ordinary), on the one hand, and, on the other, and what he calls his own "more conceptual" art. To my surprise at the time, he had difficulty doing this in communicating this (though bear in mind, English is not his native tongue and I'm not clear at the moment about what the concept is called 'conceptual art')

Tom: Could you say a bit more about how you would describe your way of thinking – or rather the sort of, between this and conceptual art, and your way of thinking?...

Jesper: (He considers: 63 seconds) I think I mentioned maybe yesterday that, if you employ some person, maybe has been a secretary and had routines for many years, you say that 'Now the job is just to take a walk every day, and not doing those routines, but take notes, and we'll talk about it', so that's very easy to understand.

So..(3)...the difference would be to ask this woman, to say 'Maybe you could *draw* your routines'... or...I don't know I'm just making things up'...

For example, if you remember this project from Poland, this institution employing single mothers, the very simple thing is that you enable a certain reality for those people and they don't know about it, for example, so this is, I think, a highly conceptualised – 'conceptualised' is a bit... but it's a very refined...[Tom: "it's an ingenious design"]...Somehow, compared to a very direct spontaneous 'Here we do it', so maybe I'm holding on to that. This is an example of how I work, and like to work, and this other is more, it's a tool, an exercise, keeping yourself spontaneous and in shape and sharp and using the imagination

I see these things, and I can't explain it, but I know it, so it's very rich, so I thought, since this is missing and I have to do some teaching in the school, I'd like to work with this, and to see how I could...but then again, you cannot say I'm going to bring these exercises from expressive art therapy, and we're going to test it.

You have to rewrite it and present it, like contractual relations and after, so that was kind of, not a double ontology directly, but that you have again this, this is what we have, but we cannot say it, because what we will do will be dependent on that (T2: 80-81)

I have quoted this passage at length because it fostered in me in the interview at the time an intense perplexity about what his tradition of 'conceptual art' was carrying and its clearly difficult relation with the 'expressive art therapy' with which he contrasts it.

I also don't see the necessity ("You have to...") of ensuring "contractual relations and after"....

Re-looking at it, I am more puzzled not less. The feeling I get and got then was of an obscure conflict between (i) the joy of the art-therapy-type occasions of Saas Fee and earlier fostering of spontaneity through unpredicted exercises (like the clay on tummy one) as a 'progressive emancipatory pedagogue' using 'low art-skill, high emancipatory-expressivity' occasions (my terms not his) and (ii) some quite different sort of practice ('being a conceptual artist 'linked perhaps to 'enabling for them a certain reality and they don't know about it') .

This latter, 'conceptual art at least sometimes with double ontology' seems at the moment to me to be something very different and even opposed, especially with double ontology's contrived and deliberate veiling and frustration of self-situational understandingbut this may turn out to be my optical illusion.

In the next sub-phase, the three years now concluding, starting in 2013, the assessment of which by the Jury being the justification at least in part of the commission to have this report on a BNIM interview, Jesper becomes a well-funded Research Fellow and is free to pursue his interests as an art-professional doing research in whichever reasonable way he wishes.

In the next section of the interpretive report, we explore Jesper's actual projects during the period 2013-2016 and maybe a bit earlier.

2.3.2.2. Second phase - 2013-116-17 Research Fellow, Academy of Fine Art, Oslo – staged events, timed practices

2.3.2.2.1. Introduction

This section of the current period deals primarily with Jesper's projects 'in and around his Research Fellowship' (2013-2016). I say 'in and around' because it may be that some of them actually occurred or started before the Fellowship began. I apologise for any errors of chronology I may be making. At least one, the "secret project" is probably still ongoing in early 2017.....

In many cases, there is less than one would wish to illuminate outcomes of projects referred to in the BNIM interview either because they are still ongoing or because I imagine the results are still confidential and/or pending publication. The very considerable lack in this interview of reference to 'findings', the absence of 'retrospective evaluation', I still find surprising, and frustrating.

We shall explore these issues as we proceed.

2.3.2.2.2. The Research Fellowship context, and the 'Projects'

Jesper describes the Fellowship as requiring him to go into 'project mode' and to engage in practice and explicit reflection on that practice, but not necessarily involving the production of an exhibition.

His project title was "Work, work" which in the interview he summarised as follows:

I was interested in (6) the processes of producing art, and working as an artist, if that differs a lot from just working, and in what way it does if it does (3)..

It was already in line with my [previous] projects, by inviting people [North Africans?] or working with the Vietnamese, or all the things I mentioned.... I work more with non-professionals than... with colleagues which are also artists, for example, ... but basically it's lots of work with people who are not familiar with the codes and the language of contemporary art practice [TPI: 14-15].

We shall now look in some detail at Jesper's projects in the current period of his career. I shall start, though, with his 'Political Parties project' which was not arts-centred though it did end with an exhibition.

2.3.2.2.3. 2013 Norwegian political parties (I think this was on his return to Norway?)

Jesper relates the origin of this project in the period of having just returned after "fifteen years outside the Norwegian context" and wanting to re-familiarise himself. He joined a number of Norwegian political parties as an ordinary member and later interviewed some leaders, on the basis of which he organised an exhibition in **check date**:

..This exhibition in Oslo which was based on being a member of all these political parties, and going to the Christmas table, going to the different meetings and taking part, and trying to understand what people are here. And what kinds of things are being discussed, and also what's the information coming from the parties to the members... It was a nice way to get into some environment in which I would not normally go....,

So this exhibition in Oslo was based on these activities in the parties and somehow metaphorically built upon different aspects of what it means to be together, sharing values, negotiating values, so going back to the early formation of political Norway, after the exit from the union and Sweden, how it would be a kingdom, that certain kind of aristocrat-like power to the first organisation of volunteers and civil organisations, to the first political party, and then to the second, and then each segment, we also want to be part of this discussion, and to see a kind of flattening of the political Norway, step by step...the idea to exhibit this formation of the political landscape which still goes on, who has the right to vote and who has not ..(4)..but that became maybe too concrete.

So the exhibition was based on metaphors, different metaphors for different approaches from this experience.

And it does need to address an audience, because the public sphere is somehow the place for the public voice, and the negotiations to supposedly take place in the..... but also discovering the political parties are not really as powerful as they used to be, and that there is a different system behind...so that's also a certain anachronism in the whole...(TI: 18-19).

Coming himself he says from a non-political family, he describes the process of joining up, paying fees, getting welcome letters, going to big meetings and some very small ones ("maybe six people only") most in different parts of Oslo and others not in Oslo at all. He went to meetings, worked on at least one campaign, was nominated to be an election observer.

We could call this an 'experiential immersion in ordinary member experiences', a form of ethnographic participant-observer. This component of 'ethnographic participant-observation' was to be developed further.

Note that in this instance he found himself working as a 'covert and deceptive' ethnographic participant observer.

He also interviewed selected leaders of several of the parties and some of the archives.

His simultaneous participation as an 'ordinary member' in different and opposing political parties meant that had to keep secret his membership of other parties and to a lesser extent **check this** the [sort of] research that he was doing. Speaking of one group that was having an intensive meeting of trying to bring the party programme into a language suitable for a younger generation, Jesper said:

So this is one example where I was going out, and I felt that it's at some cost, being there and not being there. I could easily identify maybe with this group but it felt like I'm not telling the whole truth, so this was the beginning where I felt that there is something growing in my methodological approach....art is

already work, a double agent.

It surprised me that, we talked about it briefly, that this...not telling this, being covert,...it became more intensified than I expected, and interesting as well, like wow! – that's, how can I react so strong I'll wake up, it wasn't that strong, but I would be surprised at how much energy it takes to keep, to maintain that role..(6)..[T2: 102-3].

The notion of 'art as work' is maybe quite widely shared; the notion of the artist (something "growing in my methodological approach") becoming a 'double agent' is rather less so.

It may be that the political party meeting was the moment where he first "felt it" (i.e. became consciously aware) but it is possible that it was growing earlier.

Perhaps it was growing in some internal conflict in the cooperation between the 'expressive art therapist' and the 'conceptual artist' manifest at least in the 'Saas Fee' discussion in the interview and maybe at the time of going to Saas Fee itself. We shall return to this issue later, about the growth of this 'covert side' with its 'double ontology'. The dating of the emergence is here less important than the fact of the actual issue itself.

It is also interesting that slightly later in the interview he remembers considering a more committed relation to politics.

I thought for a period of time that, if I choose a party, then I could engage in that party, and maybe I could work politically on something and that could be my work, so I could say 'well, this legislation I was part of getting that through'.... Or I could go more into the 'progress/process?' (*unclear*) and be this kind of, leaking what they're actually planning or talking about....(T2: 104).

Having decided not to be someone engaged in "leaking", by becoming practically a covert agent for a political party, he does nonetheless develop a methodology of 'covert action' as an artist for his artworks.

The note here on political membership refers to "a sense of personal dishonesty developed in not sharing project-driven motivations...and collective work undertaken in various political organisations".

The strength of Jesper's account in the interview suggests the psychological impossibility of 'being transparent' during his memberships period, and the emotional-ethical difficulty of any idea of subsequently seeking out and owning up to the actual individual members involved. .

If anything like such an 'individualised owning-up and perhaps apology' happened – as did happen in the publication of the *Erratum* in respect of the Museum Directors -- it is not mentioned in the interview, and given his overt ethical ponderings in the interview, if Jesper did think of doing so, I think he would have mentioned or alluded to it.

He explains why he couldn't admit that he was in the same party as the person he was talking to (a left-winger) because at the time Jesper was appearing as a Conservative.

I felt many times during this conversation that I can't, it would be very natural to say, well....I'm actually in your party.... It's a natural thing to say, but I cannot say!!

[Tom: "And you felt like saying that but you didn't say it"... "You had these ideas... [what] stopped you?"]

It's a bit like if I would say, "listen Tom – I'm not Jesper actually" because it becomes, there's a trust involved. There's a human mutual respect and, at some level when you're in this environment and people are behaving like we agreed to behave together in a good way, and at a certain point you can pull a practical joke, but this is far beyond a practical joke, so it will be really insulting and...(10)...well, my ethical construction is that it's more important for me to keep the project, and then there's no direct harm for anyone, but there would be maybe disrespecting, if I would say, listen I'm just doing a joke and don't tell anyone else. *// I mean, that's impossible, so I just felt that this is, I didn't dwell on it really long*[T2: 106].

There seems to be both a certain pleasure, excitement, in the idea of being able to be in the position of a 'leaker' and a strong sense of ethical-personal difficulty and possible moral deficit. This 'moral self-troubling' continues in a number of projects involving the 'double ontology'.

Notwithstanding, a strong overall goal of Jesper's continues to be the continued exploration of kinds of people, types of culture and art tradition, that he does not ordinarily meet, what we might call a comparative ethnographic imagination and curiosity.

The exhibition relating to this political parties work had some 5 elements which – given that I have only Jesper's interview description -- can only be briefly reviewed here (I hope it is documented elsewhere: it is not possible to elaborate further here.

The exhibition was to be held in a House of Artists' building in Oslo with two lions guarding the entrance "but here the lions are playful and funny..authority spontaneous, playful". The Labour Party's primary metaphor was that of the "shaking of hands, the unity" in a Fifties sculpture by the same man "The Brakethrough" celebrating by people digging from both ends to make a through tunnel, meeting in the middle. At the other end of the political spectrum was a Conservative Party represented by screens with no pictures and just the music of an occupation song from the Forties, "The Honoured Mother", the son coming home from the war as he stands by his mother's grave. Another exhibit alludes to a managerial strategy document about "overcoming emotional resistance to already-decided changes". Another has a small replica of a large wood-assemblage refused by the Ministry of Health. And then there is a prolonged radio broadcast of 40 minutes.

The only feedback that Jesper mentions is a negative whole-page review in Oslo's highest circulation newspaper, "*Dry analysis without appeal*", and he half says that the exhibition didn't work as well as he had hoped: "It didn't go through..."(T2: 118).

He does seem to be concerned for the impact of the exhibition, but the only 'indicator of impact' mentioned in the interview is that of the attitude of art-journalist reviewers. This one time he does mention art journalists, it is on the occasion of their not appreciating what he was doing.

2.3.2.2.4. 2014 Staging dislocation: notes on finished and unfinished work Torun and NAV Oslo (c.2014)

Probably published around 2014, a 10-page 'set of notes with drawings' is an important production arising from two fairly-completed projects (not mentioned by name in the interview) *Employer and Employee* based in the Polish town of Torun, and *Monday, Tuesday, Wednesday, Thursday, Friday* in collaboration with the Norwegian Labour and Welfare Administration (NAV), based in Oslo.

In addition, in it, there are notes on (at the time) 'unfinished work' involving

- (a) an anonymous work group "developing a reflection on an artwork not yet made";
- (b) the political party membership project already discussed with a note that "the entire exhibition is currently being configured into a film";
- (c) a Delegated Autonomy project "employing two students with non-artistic bachelors to obtain a Master in Fine Art" (discussed below);
- (d) Dismissed Competence, the 'Elders Inquiry' also discussed below.

These 'Staging Dislocation' notes are readily available, and so despite their importance in carefully providing "some insights into some presuppositions common to my projects" (as formulated in this 2014 document) I shall rely on the reader of this text having access to them.

Jesper remarks in them that

"one of my challenges is not being able to reveal sources before the work is done. Not being transparent while in phase of production (all citations are from the 2014 notes)".

This implies that transparency may be expected afterwards: this may not always be the case: his account of the covert ethnographic participation of mutually-hostile Norwegian political parties does not suggest that any members of the political parties whose meetings Jesper went to were debriefed by Jesper after the exhibition was over. My thought is that (a) this would have been extraordinarily difficult to do for all sorts of reasons and

(ii) if Jesper had found a way of doing this, I imagine that he would have raised this in the interview.

Employer and Employee (Torun)

Unsatisfactory account. Needs more factual detail

Employer and Employee involved divorced single mothers becoming employed at the Centre for Contemporary Art (CoCA) at Torun without realising that it was being part of that category that enabled them to get the job.

The *Notes* give a full account (with drawings!) of how difficult it was to arrange such ‘secret criteria’ under existing ‘equality and transparency’ regulations in Norway.

In one of the drawings of the response to the suggestion, floating in a bubble above the relatively authoritative respondent is the following:

What! Our employees? That is out of the question. Impossible! I thought this guy was working on an audio guide, he already interviewed me about how it is to be directing this thing, my background, and he talked as well to the mayor, the architect, investors, volunteers, external stakeholders, other artists and even the EU bureaucrats administering the funding of our programme.....

And after a rejoinder by the ‘person’ advocating the research

No, impossible. Even if we wanted to, it would not be legal. Tell him to forget it. Not possible. Not possible. I don’t understand it. I thought we were dealing with artists making an exhibition here...what is this? (*Notes 2014*).

Awareness of the ethical and emotional let alone legal issues involved in setting up such ‘covert experimental ethnographical interventions’ is clearly high, and being brought into awareness for the readers of these 2014 *Notes*.

As regards *Employer and Employee*, what is peculiar about Jesper’s accounts both in his interview and in the 2014 notes is that we are not told what they are doing in that employment. The Notes suggest that the 11 women who got these jobs are engaged in some sort of artistic activity:

Employer and Employee is in practical terms still rendered by the employees themselves, in simply showing up at work, not knowing that their job constitutes a form of artistic labour...The result is a dislocation of artistic production within a non-artistic workforce...work environment. An invisible employer being exposed while invisible employees (for the viewer) are performing the (invisible) work without knowing it (*Notes 2014*)

If we turn to Jesper’s BNIM interview for more enlightenment as to what this “artistic labour...artistic production” is that “they perform without knowing it”, we are not much better off. He gives no details. This may be for contractual reasons. We don’t know.

What he does refer to are conversations, **not clear if this is about Torun or the next project: probably the latter!** **If so, it will need to be removed.**

I employed people who were unemployed, just for a short period, and we discussed different things. Some of those conversations led to a photograph, which were installed in the gallery in Paris. The same people were offered to travel to see that photograph and then have an aesthetic reflection [their reports] [T2: 90]

I have not so far been able to locate an interview reference with an unambiguous clarifying reference to this project.

Monday, Tuesday, Wednesday, Thursday, Friday (Oslo)

The other project discussed in the Notes, *Monday, Tuesday, Wednesday, Thursday, Friday* is described in more detail. It “set out to examine current perceptions about the type of work and logic of production associated with artistic practices”. Jesper summarises he had “a group of random people hired to discuss understandings of work articulated in their own words”, resulting in “42 in-depth conversations over 4 months”.

During the first hour [Jesper] would normally describe the open-ended idea and a particular interest in contractual relationships. Then, more concretely, about the project and the job itself; to discuss different aspects of work and to perhaps use these conversations.... So they just talked, associated and articulated. Just sitting in that room. Apart from written notes, no documentation was done and they followed no schematic approach. Each meeting depended on that unique person and his own mood as well. If people did not like to talk after a few hours, then they wrote some poems, made drawings or just coloured some white sheets of paper...

There is no description of these occasional and apparently unsought-after ‘artistic practices by the participants’.

Jesper selected six of the 42 conversations as being particularly interesting, and these are the ones definitely being involved in a photo-production art practice. For the chosen six, a photographer then generated a specific photographic image for each person, depicting specific geographic locations as reference points with which to continue conversations. The implication of the text is, as we shall see, that the person’s “image of a selected geographical location” was a co-production of the photographer and the particular person (though no information is given about this in the *Notes* or in the interview). Did the chosen individual suggest a range of photographs, were they just asked to select from a menu of pre-prepared photographs, did they have a more active role in the ‘composing’ of the image in the eventual photograph? We just don’t know.

A year later

[the] six people were individually hired in again, but this time to visit an exhibition. To see their own image, now hanging in a gallery in Paris....individual visitors one at a time, changing images accordingly.... Nobody had seen the images before and the task was simply to travel alone, stay in a hotel, go to the gallery and see their specific photograph. Then reflect on their travel experience and finally hand in a report of their thoughts and experience on return to Oslo.

What we do know is that the direction of exploring the ‘inner experiencing’ of each of the six was pursued by requiring them to ‘hand in’ a report of their ‘thoughts and experience’.

This would seem to be Jesper’s experimenting with non-casual eliciting of experience as a required part of the ‘project’. As far as the six women were concerned, the requirement to review and communicate their experience through a report would definitely have encouraged *their* reflection and self-research, and that was something that the reports could illuminate for Jesper. But was the ‘year later to Paris’ part of the project? Was the required handing-in of reports something only for the women, or was it also for Jesper?

Jesper might be able to comment on the 42 initial and 6 subsequent conversations, on the criteria for selecting the 6 and information about the co-production of the images, what he learned. In the interview there is no information on this, so I can’t comment.

In *Notes* there is a page of cartoons as “a few excerpts from the Paris reports”. The next page of the *Notes* (full of fascinating ideas and questions) suggests that

The main focus is therefore rather to emphasize common grammar and aesthetic mechanisms, *paying attention to inner perspectives and lived experiences* and *recollecting and reporting on affective reality* [italics added].

I was delighted at this concern for eliciting end-of-experiment reports of their lived experiences. I asked Jesper in the interview whether he had done a study of these reports that he had been careful to elicit. We would at last have lived accounts of the inner experiencing of one of Jesper’s artful constructions.

My hopes were high, but it didn’t happen and Jesper seemed casually clear why not:

So, of course, I keep these reports, but I didn't enter into really studying and working with them more, so for the ... (3) ... well, in this particular artistic context, *it's enough to say it happens*. [italics added]. I have the reports, maybe I'll do something with them, maybe not, so that's great, but nobody's demanding.... (T2: 93).

The *Notes* and the BNIM interview seem to point in completely different directions.

Jesper's phrase "in this artistic context" could refer to 'other artistic contexts' in which studying and working on such elicited material would be important. It could mean that such studying and working on the reports would only be done in non-artistic contexts, (like, say sociology or ethnography) by non-artists such as sociologists or ethnographers... We don't know....

But we can say that the programmatic concern in the 2014 *Notes* just cited about

"paying attention to inner perspectives and lived experiences, recollecting and reporting on affective reality"

sits oddly with his 2016 interview remarks

"it's enough to say it just happens, nobody's demanding", "maybe I'll do something with them [the reports from the women who went to Paris], maybe not".

And

"The work leaves for the audience to say, 'OK, this happened', and then it's OK maybe we told the audience not to read the reports. Maybe they'll just see it as interesting. Like you said, it's more about for that person, maybe, to have that kind of task [T2: 93].

There are several different hypotheses I have put to myself for explaining this disjuncture, but no particular evidence of any great strength for any of them.

The old adage comes to mind that "it's the painter's job to paint, and not worry what the public might think about it". The salaried task of the women to have an experience and to write a report, but it's not the job of the art-professional to study those reports and worry about, and write up, what the diversity of that inner experiencing might be.

The task of designing these very interesting exercises is the job of the avant-garde art-professional, but it is not his job to collect data with which to evaluate what those going through the 'designed activities' make of their experiences or (a different question) what the experiences have or haven't made of them. This could well be fine for an art-producer, but for an art-researcher?

2.3.2.2.5. 2014. Elders inquiry

The 2014 *Notes* describes the then on-going project in these terms:

The study includes a group of older people who all studied to become professional artists in a national art academy, but abandoned their profession and never pursued a career as artists.

The interview takes this description a little further:

People who actually went through the art education...the elders now who have lived their whole life and then look back, how was life without living it as you maybe you thought you were going to live it – as a young student or art student or an artist – ...the expressive artists, individual, going through seven years, five, six, seven years of specialised education. If you go through this, it's very difficult maybe to put it to the side and never use it, so even if you work somewhere else or do something.

So there's been a series of interviews with these elders, finding them, the point was not to have famous artists but artists who dropped out, and to talk with them, and to listen to see if there's some patterns maybe, why women drop out why not men; or what are the mechanisms, what are the established stories they have when looking back.

And it was interesting that people are [have, embody? TW] , which maybe in the Fifties they were still a bit..., a very different way of looking back than people in the Sixties or late Sixties or Seventies. So it's interesting in the lifespan aspect of this.

So then it became clear that the interview is important. And I became aware that interviews could be many things, and there are different ways of doing them [TI: 16].

Unfortunately, in the second sub-session of the interview we never got back to that topic, and to the very interesting questions Jesper poses in the second paragraph, and so no more can be said about it at this point except that to know what the answers are to the questions Jesper posed would be very helpful.

The questions that he poses at this point – about life-patterns, about ‘mechanisms’ of an unspecified /inner/outer/ world sort, about participants’ “ways of looking back” - show an intersection in Jesper of ‘psychosocietal’ and ‘art’ thinking.

At this point, however, they are there as ‘posed questions’, questions raised by ‘the facts’ but not embodied in purpose or methodology.

Having said that, I would suggest that the ‘mixed vocation’ of an ‘ethnographic artist-observer’ using participation and conversation (often during or around situated behavioural action) to access the ‘inner experiencing’ of those he is researching.....is *already* on a very interesting track.

2.3.2.2.6. Some interim thoughts: typologising and an example

A spectrum of research extremes: transparency and covert methodology (double ontology)

I’m starting to feel that there are two types of research that Jesper is exploring in this more recent professional period. I can perhaps indicate extreme cases, at either end of the spectrum.

At one end might be thought of as the accidental or deliberate subterfuge type, in which with one justification or another the participants are ‘not to know’ why they are doing what they have been asked to do or what Jesper is up to: the ethnographic political parties project would be one, the *Employer and Employee* project is probably another, and, of course, what happened to the 28 Czech Republic museum directors would be an early and probably accidental precursor.

At the other end of the spectrum are the transparent (if not always known in advance) type. The straight interviewing of elders is an obvious case in point.

SaaS Fee-type practices are close to the transparent end of research, but I am not sure that they should be given the label of ‘research’. If Jesper were to suggest ‘his findings’ from doing them, though, then they might well qualify as research...

And I am also not sure that the elaborate series of timed practices in *Monday, Tuesday, Wednesday, Thursday, Friday* with 42 conversations and 6 visits to Paris should be called ‘research’, since there is (except in Jesper’s mind but not so far otherwise) no attempt to collect data on outcomes and so evaluate the ‘impact’ of the practices either on pure audiences or even on participants (no systematic thinking or reading by Jesper of the reports of the women).

A four-way grid for the moment, maybe?

This is a ‘holding device’ for keeping the two dimensions of ‘research vs other practices’ and ‘covert subterfuge vs transparent’ as clear and distinct. I will re-visit these interim thoughts and interim diagram later.

Subterfuge /Covert

| | |
|---------------------------|--|
| Museum Directors | BNIM TFA panel(ists) in Oslo |
| Research practices | Non-research Art-Practices |

| | |
|------------------|---------------------|
| Interview Elders | Saas Fee expressive |
|------------------|---------------------|

Transparent (though maybe not predictable)

Figure 2 Overt and covert, research and non-research practices
Some of the complexity of ‘what happens’ can be seen in an example from my own experience, not discussed in the interview.

2.3.2.2.7. The four-station Prague ‘hand’ exhibition

For this exhibition, Jesper says, “I thought it could be interesting to bring some of that very experimental pedagogical framework” from Saas Fee to Prague.

There were four stations.

- In the first station, would-be visitors had to make an acceptable drawing of their hand to enter. Simple outlines were not accepted. They dropped acceptable drawings through a slot to enter. (Without them being made aware of this, in the act of dropping their drawing through the slot, a photograph was taken of their hand and a part of the arm.)
- In the next room, there were three different stories on the headphones.
“...three different stories which all related to aspects of competence, so this was somehow built on those interviews with the elders talking about how you could use that competence [for other purposes]...[TI: 20].
- In the third room, the visitor was invited to join someone waiting for them:
Invite the person to sit down, hello are you there, yes, and you’d sit quite close, like we’re sitting at each half of the table, but there will be a kind of a screen, we’ll just hear each other and not see each other at all, none of the persons, and if I would sit behind working there, I would say ‘So, how was your drawing experience in the first room’. Then you might say, ‘yeah, it was weird – I haven’t been drawing for a long time’, and I might then ask ‘So what position was your hand?’ And, after establishing conversation say ‘Could you imagine that the hand goes from the paper and comes in the room’ for example – it’s in front of you’. And most people would accept this proposal And then spend five, ten, minutes in this shared imaginary space, which would be a typical exercise from this Swiss pedagogical (4), sharing imaginary experiences for example
- Finally
Thank you for this conversation, I will show you the last room, and in the last room will be just one photo, and it will be the photo of your drawing [of your hand] together with your arm, actually,

Jesper points out that you need to find “really good people “ to do the sitting behind the screen. He found four or five, one of whom was a child psychologist. Of him Jesper says

it was really interesting to look at his notes, and also talk to people who have been experiencing this.

He points out that

you confuse a bit the role, who’s producing this show, because people make the drawing, and then they are again tuned in in the second room, but also prepared for the third room, and they produce this conversation or at least take part in it or they initiate it, and then they see the room production again, so that could be interesting.... It could be nice to talk with these people – what was their experience, after a time [has passed]. [TI: 21].

I was impressed by the simple but effective design of the four-room project turning intended art-consumers into art-producers by way of imaginative and imaginary dialogues on the basis of ‘positive stories’ from the research into the elders.

The fact that Jesper also remarked that it was “interesting to talk to people who have been experiencing

this” (including the child psychologist) shows a more curious attitude about the lived experience of those who ‘participate’ than that shown by his disinterest expressed previously in the content of the reports of the women who visited Paris. This might be representing a shift, or maybe just an adaption to my evident and argued concern!

But this is mild and not free of apparent self-contradiction. This is not a unique experience of listening to Jesper and attempting to distinguish between what actually did happen and what he wants to suggest might have happened.

In the quoted passage above, he says “it was really interesting to look at his notes and also talk to people who have been experiencing this” and then goes on to say “it could be nice to talk to these people, what was their experience”, indicating that he probably didn’t do it.

Whether he is recalling something that he did, or just something that he might have done, the description in the interview does suggest that something was, or could be interesting, but that it was, or could be, “really interesting”.

But it still seems outside of Jesper’s ‘initial design’, not seen as central to his art-professional practice.

2.3.2.2.8. Non-standard MA Fine Art students

If the Elders Project looked at the experience of people who were properly trained in Fine Art for 5-7 years but then didn’t continue, then this Non-standard Fine Arts MA student Project looked at those who came into the MA Fine Arts without having completed the normally-required prerequisites.

The two projects together show Jesper’s art-professional research into the pre-requisites for Fine Art education, the lived experience of that education for non-standard entries, and the consequences for an earlier generation of Elders who (one imagines) had the standard pre-requisites, did the standard courses, but then did not go on (probably for different sorts of reasons) to be professional artists, but did other things (also probably quite varied).

This project is a covert or semi-covert one. What happens when a student with a non-artistic Bachelor degree agrees to be ‘smuggled’ onto a MA Fine Arts programme, Will this “bring this artistic process...(4)...into this person” successfully? What happens?

I was finding people ...who applied unannounced for artistic assistance, then we met, and I was explaining to people that the job is to apply now, before February 1st, to become a student, and then you have to apply in your name, and I will give you the portfolio, and you just sign it, that’s yours, and then to follow this...

Jesper eventually found two Bachelor students who were interested in being employed in this way and he continues the account

It’s been now, it’s taken very different turns than expected, it’s very hard to maintain this..(3)..but for the students, it’s a few months of weird, but then they find their ways to deliver that and do that job, but the idea was to give interpretational tasks and say, ‘now we can work on this’, and you say ‘yeah OK so I’ll do it like that’, and then the next time we meet, I’ll ask ‘How’s it going with that?’ and they’ll say ‘Yeah, to give more and more interpretational ownership to that student, so it will we had tutorials, and there’s resources’, and then people said like this and this and so ‘How do you feel about it now?’....

To give more and more interpretational like ownership to that student so it will transfer from being my work, until you [the students] say ‘I’ve been working for more than a year on this, and if you tell me to do something else, I’ll either quit which is always an option or I’ll do it my way’...

So in this delegation, the idea was to create a certain kind of autonomy, to insert a certain kind of idea of an artistic process for real, and then see how far you can push it, and then read closely how it, what’s the relationship over time, until you say ‘Its’s mine’.... (T1: 16-17).

I personally, as an English non-art-professional, very difficult to grasp more than the main drift of this approach

– this often happens when specialist worlds are too far apart – but, as I understand this project of covert and formally-illegitimate entry for non-qualified Bachelor students interested in art, Jesper's interest is in fostering an increasing ownership by the student of the way they can handle and wish to handle a/the 'interpretive task'.

I personally don't understand the term – what is an artschool 'interpretational task'? -- but I felt at this point in the interview a sense of personal hope that the discussions between Jesper and the two students dealt with all aspects of their living of the course experience as if they were standard students, as well as the surplus additions and distortions resulting from their real non-standardness.

Unfortunately, it is not possible from the interview to say what Jesper was expecting and what has happened instead, how the students change their relation to their covert roles, what sort of lived experiencing is happening to them, and how Jesper is drawing what conclusions about what from this Project.

The Project seems pretty interesting and consonant with ethnographic interest in exploring how 'extreme and odd non-standard cases' can illuminate the normal situation. Except the interview doesn't suggest any findings.

2.3.2.2.9. Warsaw 4-week volunteers: Stretching the Imagination

Introduction

I found this very recent 'presented project' peculiarly interesting in a number of ways. I will deal with it in some detail. It shows a further reconfiguration of Jesper's practice and his account suggests a corresponding reconfiguration of his thinking (and feeling).

I deal first with the original project of 4 group-exhibition week-ends, and then with the 'added-on interviews' afterwards.

The 4 weekends

Jesper was asked by somebody curating a forthcoming group exhibition at the Museum of Modern Art in Warsaw whether he would like to submit a new work. Jesper thought it would be good to submit one more case study in my research-y context, and that would be an ideal situation to do it for real in an exhibition context, in a museum context, and especially it's a very acknowledged museum now.

He thought he would do it on volunteers:

It's relevant for my project because volunteering, it's a way of working, but it's maybe motivated and based not on the exchange with the salary, but it's something else driving it, and I noticed also working in Poland before that, it's very different from the Czech Republic, or different from Norway, that there's a huge pressure [T2: 120-121].

Although he doesn't say so, and he may not be thinking it at all, -- I just note that I'm thinking it -- it is worth considering that he is obscurely coming up against the limits of devising '*work,work*' experiments with members of the 'unskilled precariat' only interested to begin with in relatively meagre money for not-work-as-they-know-it type of pseudo-work. It may be that he is starting to want to explore 'real workers doing real work' in something more like 'real work contexts'. Jesper doesn't say any of this, so this just my speculation.

He discussed the actual project-idea with the head of the volunteers at the museum:

When we developed the project, it became clear that it could be a project because a lot of the volunteers, they are working in the educational department, and a lot of the volunteers which they accept are art historians, students, people with a certain useful knowledge – so it's not a social initiative to take care of people – but it's also to see how we could have a win/win situation, that the volunteers could come into the institution and do some work, socialising, and fulfil their need to have some experience. Everybody has a different need and reason to be a volunteer

and also that the volunteers are really good cheap labour, in a sense. It's a delicate exchange which we discussed a lot in the beginning, and I think they have developed quite a mature, or it seems like they've been thinking about it for real, so the idea was not to disclose or to look at how they exploit the free

labour and the [contra-institution? *Unclear*] and so on. So it was interesting to see what motivates the volunteers.... [T1: 121].

The announcement to the volunteers was made that they could “sign up for this kind of, a bit special, work which was in a way part of the exhibition, the group show [T2: 121]”.

They also received, before all this, some information about me and my practice, so they knew a little bit like, they don't exactly know what they're getting into, and I didn't know really know what's going to be the outcome [T2:122]

The working title for the workshop was 'Stretching the Imagination', and the topic presented was something like

The use-value of art, or the use-ology of art, but not talking about art and craft, but looking at artistic strategies which were used in other fields, like outside of art for example, so it was also, of course, very close to my topics and looking at artistic process, non-skilled labour, and so on [T2: 121].

How it worked he describes as follows:

Throughout the spring, like I was there for four weekends, so it was run like a workshop, so it was in a way part of the exhibition, again like not visible and not clear, and this way of working was also like, we meet one time, then we do something, and then we continue the next time, the next month, and then we continue the next month...[T1: 22]...nobody knew what was going to happen next time, so I was again like trying to give a sense of what it's about, so we always met, and everyone's curious, what are we going to do now [T2:125]

The group started in a space that was empty itself, and, after some preliminaries like the “clay on tummy exercise”, went on to stretch their imagination, Jesper's account in the interview is pretty though not completely clear...

We started our workshop before the exhibition was mounted, so we had an empty exhibition space where we knew there was going to be an exhibition, so we were working on imaginary ex where we knew there was going to be an exhibition, so we were working on imaginary exercises that people were presented, and work that they either knew was going to be there or which they imagined would fit that exhibition from any points of their imagination....so we already started to work.

We started up and of course I was curious to see how many will be there, and how many will be there next time, but somehow the first time worked, and the second time was also working, so it was clear that there was some kind of interest for this.....[T2: 122].

Jesper reports discussing the experience later with the museum Head of Education (I think she was the head of volunteers who joined in the group, but I'm not sure, TW)

She's saying then that, yeah it was very interesting, like it's very different now, and since different people joined the group, also there's kind of, the usual hierarchy, so *the usual ways of being together were somehow different during these periods of time, so it had some kind of impact*, which it is difficult to measure [T1: 22]

On the fourth and last weekend, Jesper introduced for discussion the notion of bringing in the film camera.

They were asked to think about how they could make short recordings, and then we did that the last time, so it was a question, if we should present the work publicly, or if we should just remain, like what we've been doing, and in the end we just remained in the group [T2: 123].

The planned four sessions concluded, and Jesper has an introduction discussion of the 'exercises in the imaginary' that appears to be part of what he did during the four weekends. They reminded me of use in children's therapy of dolls and a world of objects which are used expressively by the child's imagination:

J: ...In all these, or in most of these exercises, which are imaginary, you cannot pretend, so you're there and you imagine.

Tom: *You either have an empty head or you imagine something.*

J: Yeah, and you cannot protect your, let's say. There will be this kind of self, that you reflect yourself, what did I say actually, and it's somehow connected, but you have to, if you play you play, so it's not...
[T2: 126]

The added-on interviews

Despite his apparent appreciation of the research value of the group exercises in the imaginary, Jesper wasn't quite happy. In his brief account in the first sub-session of the interview (the initial narrative), he stresses a sort of mild distress:

Apart from discussing with this organiser [head of volunteers] practical things, there was never any individual, I never had any individual conversations with anyone. I barely learned the names of each, so that's why it was interesting in the end to do an interview with each separately, so I came like for a few days, and I met with all ten people, and asking, what's their story, and then also discovering with, on that level, what's the motivation for being a volunteer? – so there's a very different, maybe when you know it it's more visible, but *you wouldn't get that kind of biographical information or this kind of information, you wouldn't see it like that, so those are very kind of important eye-openers, in terms of the interviewing, and also my whole idea, or assumptions, about why people volunteer.*

There's such a pressure on the market, yes, those are the important factors, but it's also a lot of personal factors....They were all very different stories, even if there's some common....(italics added).

As a researcher, he notes that the use of such interviews with individuals after an 'innovative group experience' was for him an "eye-opener" and without them, in terms of his understanding of people's motivation for volunteering "you wouldn't see it like that" because "you wouldn't get that kind of biographical information".

He concludes that the adoption of the method of unexpected-to-them-and-him month-later individual interviewing was a very important 'eye-opener' in terms of his "whole idea or assumptions about why people volunteer [or presumably do anything else, TW]."

But note, the interviews in the context of the general three-year programme of research into *Work*, *Work*, were not part of his original research plan of investigating volunteer work. They were add-ons.

The decision to have hour-long interviews with all 10 of the Warsaw volunteer participants emerged from a dissatisfaction with the implicit results of, descriptions and understandings reached, by using just one method: the method of 'group exploration' (albeit with the imaginary).

He decided, after the four weekends, to use interviews.

It was not that he had not used individual interviews before, though they may not have been the same type of interview handled in the same type of interview. He had done interviews of some sort with the leaders of political parties in the Political Parties project; in the *Monday, Tuesday, Wednesday, Thursday, Friday* project, he had "42 in-depth conversations" with participants (though none are reported specially in the follow-up study of six of the women, nor was Jesper at the time interested in systematically studying their personal reports of their Paris trips or inclined to interview them about their lived experience. He refers explicitly to the good interviews with elders as a 'good experience', as a reason for 'adding on individual interviews' to the group method.

Are there any particular factors that might explain this 'sudden decision' to add individual interviewing to the 'research method mix' in this project, *Volunteer Work*? I shall come back to this later, after giving Jesper's account of the 'added-on interviews'.

It was the first time I'd been sitting with one person at a time, so otherwise it's always been a group, who have always been doing things together, and doing lots of exercises...and stretching the imagination, and now it was, I was trying to learn more why this particular person has been part of the

group, and is part of this education asl or volunteering thing, so I was approaching this with this kind of method of the BNIM, so I would just stretch it into asking about the life story, which was a bit surprising, and some people really told their life story, and then it came to the piint of where we are sitting [in the Museum of Modern Art, I imagine, TW], and some people were welcome to tell their life story, but just focus on why they joined the museum in Warsaw, but it was starting in that broad sense....

I was quite surprised to see the variation...[T2: 123].

Particular factors?

I would love to know the precise history of Jesper's acquaintance with BNIM.

What I would like to have happen – I'll call it an imaginary 'structural hypothesis' not incompatible with the facts as I don't know them – is the following:

- Jesper uses informal conversations and informal interviews as part of his ordinary repertoire until *Monday Tuesday Wednesday Thursday Friday* in 2013-4
- In 2014 he uses interviews only (not BNIM) in his Elders project and this was a 'good experience'.
- In 2015, he attends a BNIM 5-day training with me in London
- In 2016 he comes to use 'add-on BNIM interviews' with the Warsaw Museum volunteers, and he commissions me to do a BNIM interview with him as interviewee as part of his reflective practice as Research Fellow.

What is right and what is wrong about this pleasing research fantasy (sorry, hypothesis) is still to be discovered.

Interim conclusion

At the current moment of writing this draft of the Interim Interpretive Report, the first point in his narrative at which Jesper admits to a 'strongly described surprise' is – as far as I can recall, but this could be checked - the moment in 2016 when he describes the use of the added-on BNIM interviews as "eye-openers" about his "whole idea and assumptions" [about why people volunteer]. It is a new methodology (in which he trained in, let us say, 2015) for him as an art-professional in general and an art-researcher in particular.

Earlier on, an earlier period saw him developing his organisational-institutional capacities as Ma Study Coordinator in Oslo, and briefly as Acting Head of Department, but also going twice for an adult learning intensive summer course in using the arts (Saas Fee) in what might be called a playful expressive "use-ology", of which the imaginative exercise of "clay on tummy prior to language" is the very good example he gives.

So we know that, in what have tentatively defined as the 'current period' of Jesper's professional evolution (2008-2012-2016), the two systematic trainings of which we know are the 'expressive exercise skills' developed in Saas Fee (which he tells us that he used) and the 'BNIM interviewing for subjective expression and sophisticated interpretation skills' developed in London (and used by him in his add-on interviews for the volunteers project and in his project of being BNIM-interviewed and BNIM-interpreted himself of which this interim report is the expression).

Obviously, there may have been courses that he did not mention in the interview, and people may well learn their most significant capacities at a considerable distance from formal courses they may or may not undertake.

To resume.

At the start of the 2012 period Jesper chose to obtain professional help (training) to develop an area of capacity (staged events and timed practices with participants) with which he already had some acquaintance and experience. This Saas Fee experience was an area of 'art practice' or 'relational art', one might say.

Towards the end of the current period (2015-6), he is turning attention to knowing more intimately the effects of

biography in general and his 'relational art practices' on the subjectivity of his participants, and thus trains himself and uses BNIM interviewing himself with the Warsaw volunteers and gets himself interviewed and interpreted at length by me in the context of the Research Fellow reflectiveness.

2.3.2.2.10. The 'secret project' – 2016- 2017(?), including BNIM? TFA panel?

Announcement of the existence of 'a further ' secret project'

Jesper's initial September 2015 interview ends with a no doubt deliberately intriguing and obscure passage:

So, I think, one last thing which could be important, which I also discussed with my supervisors..(4)..is that me, myself, I entered into a context which is very similar to the students going into a context which is, well, it's secret, so only my partner, she knows it, so I'm spending a lot of time in, let's say, in that confidential zone, or in that anonymous, or in that...(4)..., so also, because, with this project, it's clear like with the students that, if you present it now, it cannot continue, because it has this nature of, if you say what it is, then it's over...(4)...it wouldn't be possible to continue, so I'm trying to prepare for the commission, and the committee, which will come and evaluate the work, to have them sign like each paper, to call it a confidential note or letter, they are not allowed to talk about it

I'll bring them into this environment of mine, and prepare them in the way they'll be able to see., OK, this is what is maybe going on, or now I understand better what you mean, with this 'double ontology' or....so it will give a possibility for the committee to enter for a short moment, an important methodological aspect, I think, of the work....to see what it does, in a real time setting...(12) [TI: 23-24]

It may well be that this 'secret project' will have been concluded by the time that this Interim Interpretation-report has been read, and that the process and the results have been identified. It may be that the 'secret project' will be continuing.

I will just hazard a reasonable guesstimate for what it's worth.

I think that the "commission and the committee which will come to evaluate the work" is what– for want of a better word based on better information -- I have called in this Interim Report, "the Jury".

I think that I have two candidates for what the material practices are that will enable "the committee to enter for a short moment [the] important methodological aspect...to see what it does in a real time setting".

- The BNIM interviewing and interpretation and reporting process
- Other aspects, or just one other aspect, aspect of the Jury experience and deliberations and outcome.

I'm pretty sure about the first. Even if this was not the intention, which one can never be sure about, then I think that understanding the asymmetrical work by Jesper and myself in our co-production of BNIM process and outcomes (including the production and use of this Interim Report), results can be seen as an inadvertent outcome of the Jesper-designed Jesper-interview, interpretation and reporting process.

I shall very briefly illuminate a particular moment of public BNIM-work as it occurred in Oslo in November 2016 at which some of the members of 'the Jury' may well have attended.

Whatever was designed and whatever was accidental, this looking at 'BNIM doing work, work' illustrates some of the aspects of professional work. It is therefore, I hope, a contribution to that Project.

The BNIM TFA panel in Oslo in November 2016

The example of the BNIM TFA (Teller Flow Analysis) panel in Oslo in November 2015

- I had agreed with Jesper that I would bring some Teller Flow Analysis material to Oslo, and that he would provide the panel members, and that members of "the Jury" might come in and observe, or participate, or otherwise.
- From my point of view, I had no idea that the panellists would not know what they were coming (and some of them paid) to do. This made their researcher value to me relatively low.
- From their point of view, they had no idea what they were coming to do "for their money", and certainly

most did not feel that they were motivated by research or have an idea that they were contributing towards it.

- At least two were convinced they were the ‘exploited subject’ of an experiment by Jesper and they were not happy to be so used. The unexpected presence of an audio-visual apparatus made some very suspicious. They asked me to guarantee that video-records of them would not be used by Jesper without their permission. I did not have authority to assure them of that, but tried to reassure them without giving a personal guarantee which I had no authority to give. One left in a state of anger, after registering his protest. I was angry at having been put in a false situation.
- The flowing in and out of the panel venue by different people (probably most or all were ‘Jury’ members but maybe not all) who felt more like observers or casual passers-by meant that I felt that we the panel and facilitator were (for the passers by) people engaged in a ‘strange practice’.

I tried to make the panel as research-productive as I could, and was reasonably successful. Perhaps, on reflection, I should put one-third of the “BNIM TFA panellists in Oslo” in the top left-hand quadrant?

This episode shows perhaps the less-obvious effects on the lived experiencing of social relations of non-transparent research and other practices, and the importance of distinguishing the two dimensions of research/non-research and transparency/covert subterfuge.

This may be useful in later discussion. The issues are discussed in the ‘Methodologist’s appendix’.

For myself, and for the *Work, work* research programme, I think this Report with its appendix would be very useful. It would be even more useful if Jesper, as the other main participant in “Jesper’s BNIM project” wrote an account of *his* inner experiencing... a Pirandello play could be written on the basis of such rich documentation... or some other artwork!

More general discussion

As a psychosocietal researcher (see Wengraf and Chamberlayne 2013), I have been trying to do my BNIM-work under strange conditions not of my own choosing. I should stress that I take full responsibility for agreeing to those conditions.

Motivated by the interest of using the method at the artist’s request on himself as a Norwegian artist – I know nothing about art or Norway, and know very little even now, but that’s whom Jesper selected – and supported by a reasonable level of professional payment, a gradual ‘sense of oddness’ developed, and - unexpected by myself -- considerable emotional and cognitive difficulty and turmoil.

In this way, if I’m correct in identifying the most recent ‘project’ within the *Work, work* programme as having a focus on myself as professional (BNIM) worker struggling to do a proper job under conditions of covert and maybe deceptive ‘double ontology’.

To the extent to which this is true, this Report in general and, at the end, my ‘Methodologist’s Appendix’ should provide Jesper with information about my ‘inner experiencing’ and hypotheses about some of the psychosocietal mechanisms in operation during this ‘relational exercise’. The Appendix is dated, but hopefully provides information about one kind of worker working under quite specific conditions. It is therefore a record of some ‘inner experiencing and lived experiencing’ by a participant in a Jesper-inspired co-production!

The Transcripts and this report express my major discontent with what from my point of view as a social scientist – but he isn’t one, so that’s not a criticism of him -- has been a characteristic of his art-practice (namely a lack of commitment researching the impact or effects of his staged events and timed practices).

This lack of scientific concern for the ‘worked on emotions and cognitions’ of the witting but especially the unwitting participants correlates roughly with a lack of systematised preventive and reparative ethical care for those involved.

Put very brutally, parodying an imaginary ‘double ontology’ researcher,

“I don’t want to know how it was for you because, if I do, my sense of myself as an ethical person ignoring the emotional impact of my art-professional practice on you.....will be difficult to sustain”.

Comparative knowledge of art-professional milieux would be needed to say how universal or typical, how frequent or how rare, this characteristic is....or its opposite. My sense is that Jesper may have been fairly typical in this respect, but that his recent 'current period' professional career shows him moving out of it.

Contrariwise, I have been very pleased to discover that his artwork projects as a Research Fellow in the last three years have led to his thinking about evaluating subjective impact of artwork, especially of post-studio relational art involving people as participants rather than transient voyeuristic passive spectators (whatever their level of connoisseurship).

It seems to me that the Research Fellowship has pushed or enabled – or a mixture of the two – Jesper to reflect his practice more than was evident before.

This seems true whether or not 'Jesper's BNIM process' was a carefully designed covert operation under *Work, work*, in which I had to be kept ignorant that this was one of its functions, or whether it has just happened to function this way, and Jesper's "secret project" was something else entirely.

Since I strongly believe in 'registering and thinking about the emotional-ethical consequences of one's action s (including creative ones like Jesper's, and my own), irrespective of conscious design or fortuitous accident, the Methodological Appendix provides a record of the 'inner experiencing' of one emotional labourer/BNIM professional/ under pressure.

I wrote the Methodological Appendix about a week ago. Since then, I have come to a more balanced view. Irrespective of Jesper's intention, 'his BNIM design' has forced me to think very creatively about many of the previous assumptions I had about BNIM work and its conditions.

To use rather technical BNIM terms, I have been in a situation as a situated subjectivity forced to eventually devise an account of the evolution of Jesper's situated subjectivity on the basis of a BNIM interview which I felt at the time Jesper (the public Jesper at least) had succeeded by pretty constant self-censorship and improbable vagueness in making very-largely desubjectivised.

I should, and do, thank Jesper for his stimulus to my thinking and creativity...for me it has turned out – very much to the surprise of myself up to three week or so ago, roughly when I wrote a *3-column set of notes* to Jesper – to be professionally of extreme value.

I hope this Report is useful to Jesper as well.

To conclude.

I hope the readers find this account of Jesper's case evolution of value. I call it an Interim Interpretation, since a fuller understanding would require many sorts of data other than interviews, however well recorded. This BNIM interview although it took over six hours unfortunately generated only two out of the three default subsessions. A further genuinely-private subsession 3 could resolve many of the questions and issues raised.

However, even with a full and honestly-answered BNIM subsession 3, a more-than-interim report would need a spectrum of other data – including interviews with other people – and other data derived from non-interview non-BNIM methods.

So this is *very* interim indeed. However, it does I hope provide structural hypotheses for further inquiry into Norwegian art and artists and their lifeworld, and suggests the conditions of useful BNIM interviewing and interpretation.

In particular, I hope it provides some material for Jesper's reflective practice on himself as a Research Fellow.

2.3.2.3. Jesper's transitions and explorations 2008-13-17

This more recent professional life, the continuing current period up to now 2017 (if we include the 'secret project' said in September 2016 to be still continuing), seems to be marked by a number of interesting features, including a strong stress of conversations with groups and individuals and the use of interviewing methodologies.

- An exploration of the overall Norwegian context and directions of politics
 - Simultaneous participation in opposing political parties
 - Production of an exhibition
 - An exploration of the managerial directions and regimes of art-institutions – top and bottom
 - Art-museums
 - 28 Museum directors in the Czech Republic (top of institution)
 - Warsaw Museum volunteers (bottom of institution)
 - Fine Art educational establishments
 - Experience of staff coordination (acting Deanship + admin side of Study Coordinator’s role) and staff-student collaboration
 - Experience of ongoing students (Oslo MA Programme Study coordinator) *throughputs*
 - Experiencing transition into art programmes (non-standard two-student non-art students joining the MA) *covert inputs and non-standard throughputs*
 - Non-standard uses and non-uses of art-professional training by the Elders *unexpected outputs*
 - Work, work in other contexts, often with use of smallgroup-work: often, the precariat
 - *Employer and employee* (Torun) ??? but including conversations and ‘artistic labour’ in CoCA.
 - *Monday, Tuesday, Wednesday, Thursday, Friday* (Oslo) – 42 individual conversations and 6 trips to Paris (+reports, not specially looked at)
 - Volunteer work (Warsaw Museum volunteers) – 4 weekends 10-person group together + add-on BNIM interviews, “eye-openers”
 - “Jesper’s BNIM project” (whether intended or not). Professional work and the interpretation of experience –with interpretive panels, e.g. the TFA panel in Oslo in 2016, and Jesper’s and my intersubjective struggles over the production of a ‘proper report’ for the ‘Jury’.
 - Free-standing
 - The ‘hands’ exhibition - aiming to turn would-be art consumers into (their own) art-producers and into imaginary-game conversationalists with the child therapist and other imaginative conversation specialists
- **From the start of the case history to the emergence of the current period 1997-2007 – a background sketch**

2.4.1. Introduction and overview

We have completed our exploration of the ‘current period’ of Jesper’s professional life (2008-2013-2016).

This new short section (2.4.) provides a sketch of the ‘previous periods’ of what we may call his ‘pre-professional life’ until around 2000 and then his ‘early professional life’ from around 2000 until around 2007.

They are more in the shape of short notes and small reflections, and should not be seen as more than an appendix to the main report in 2.4., covering the professional development in the period from 2007 to 2016.

2.4.2. Brief summary of objective events and happenings pre-professional and early professional 1992-2007

He started as a student at Oslo University in the History of Ideas around 1991 but also started his very consistent pattern of wideworld travelling (the Geography of ideas and cultures, perhaps?).

He then was involved with a small French community theatre company for two years or so, but this line of

potential profession was not followed up in the theatre.

Instead, in 1995-6 he enrolled in a succession of art schools (with one year internships in Japan and New York) which ended with the Prague Academy of Fine Arts in 2004. He became a Research Assistant on an EU programme from 2004, and towards the end of this period organised two 'the exotic comes home' Czech Republic exhibitions (Vietnamese in Prague, North Africans in Grymov).

2.4.3.Pre-professional to around 2000 – in more detail

He was a student at Oslo University, 1991-?, a programme in the History of Ideas, doing a variety of manual and other jobs, but also travelling to China and South-East Asia (1992)

During my years after high school, I was travelling a bit, and thinking, what could be a good sort of profession for me. I could see people around me choosing their professions and so at that time it was more, okay, it should probably be not this, or not that, and I would like to do something with my hands, something manual, was kind of an idea at some time.

I was going into, after coming back to Oslo I went to a special course for figure theatre, and making..(2) ...dolls for a theatre. It was in relation to the Olympic Games cultural programme in 1993 and '94, so I started to work with a theatre group who was doing this six months' training to build the things, and growing in to quite a good collaboration with these people, and also doing actors' training at the time. They were coming from a free theatre group, and maybe it was the first adult experience of being very close, or being part of an artistic process, so this kept my attraction [T1: 3-4]

He then went to Paris on his own as a would-be artist (he mentions the cheap Russian paints he bought in Saint Petersburg), but this did not work out economically. He then was invited to rejoin the Beliashe theatre company in small village in the Cantal, Central France.

I just took my things and moved to Paris, and at that point I had paint in the bag, because I had visited one friend in St Petersburg, so I bought cheap Russian oil paint, so it was the first decision to try the, kind of idea of being an artist...(4)...which lasted a few months from the money I'd saved up...I found a job in a restaurant...and met again the [theatre] people now [back] in France....and they invited me to continue to come and work with them in their group.....

It was an important change, I think, moving from Paris to the big city [from Oslo to the big city of Paris, maybe? TW] from, then the dream of the romantic artist into the village, and being on a daily basis, working, and serving also, different creations taking place....(2)....it's really taking part and observing at the same time [T1:4]

Might this 'theatrical moment' -- which lasted I think for a serious and quite intense one and a half years -- might have developed (whether originally intended or not) in to a 'theatrical career' of one sort or another?

This did not happen. However Jesper's training and experiences in a small theatre company and his training as an actor in play-production might be seen as resources for the professional mode or style of the career path that he actually did develop.

In 1995-6 he started in a different direction: he started studying art at the French art school in Montpellier (Ecole Brousse) and then moved to enrol at the Prague Academy of Fine Arts. He travelled a lot while there, to Vienna and Berlin.

He supported himself while studying and for travelling by working in a whole variety of manual and service jobs: these are given in a plethora of entries in his CV: an example which struck me was his work as a social assistant at the communal level. He refers to his working with disabled elders. This social activity and experience of working on the front line of social services as well as manual labouring, retail work and the like may also have impacted indirectly on his later professional life both as resources but also in identifying a category of 'audience/participants' on which he wanted different sectors of his art-professional work to have an impact?

The record of working in such a wide variety of jobs might have fed into his current 2013-2016 research project of investigating *Work, work*. The extensive world travel certainly and the multiplicity of self-supporting 'small

jobs' he undertook probably, may not be characteristic of all those entering on a Fine Arts professional career.

He moved to Prague – where the theatre director Tim Dalton had been, and he mentions that many of the theatre materials had come from and made a choice between Parsons in New York, Goldsmiths in London, and the school in Prague:

I started to draw on a daily basis. I found T-shirts so I could maintain the process so, as time went by, the semesters, I was applying and I was ... (3) ... going to examination entrance in Paris and Oslo, and I also, since the theatre company..director Tim Dalton had spent twenty years in Poland, so a lot of the theatre language and material we worked in came from central Europe, or the periphery of Greece, or like this Europe which is not necessarily west Europe, so, with that, I also had an interest in studying in maybe other places, than Oslo, London and New York, which would be the, Berlin maybe, which would be the typical choices, so I applied for schools in Prague and [unclear] and Warsaw, and London and New York.

In the end I was having a choice between Parsons School in New York, and Goldsmiths in London, and the school in Prague, and somehow at the time I felt that Prague is the most interesting place to be. It also felt like less of an enterprise, plus the other schools were very much about funding

I was interested in drawing and enjoyed very much this craft aspect of the education which I thought I'd find in central Europe, which means evening drawings... I was in a print-making studio, enjoying making more woodcuts, , and so after two years, it became clear that there was also a more conceptual side to my practice, to which also I had to give room , also seeing what's going on, and meeting, it was about my understanding of art resonating in the school context, but also in the European context... so I was continually travelling to see what's going on, and mapping out, orienting myself in the contemporary art world..... [T1: 6]

From the Prague Academy of Fine Arts – “I was doing a kind of self-programming in Prague” -- he had an ‘exchange’ with the New York Cooper Union of School of Art, and had some type of de facto employment/ internships with artists Joshua Neustein and Jeff Coons (2000-2001). His interest in becoming more of a non-traditional artist, less of a studio-focused one, may well have occurred at that point.

He refers to the period around the turn of the century as “leaving the studio behind” and to a developing interest in the practices of post-traditional art, first I think in what was called ‘conceptual art’ and (maybe later) a related post-studio practice of ‘relational art’.

2.4.4. Early professional period around 2000 to around 2007

After New York, he travelled to China. The use of videos he seems to date from that period, and his ‘hunting for the moment’:

I was returning to Prague... (7) ... and... (6) ... I was doing some kind of self-programming in Prague so I could, I remember I was travelling to China, taking the train and bringing a video camera, so that was somehow a change from... (4) ... working in the studio, to bringing the camera, and to be, more bringing the studio with you in the form of a camera, and making recordings, which was not... (4) ... just not very... (2) ... like you have a script, and then you go, and you execute that script, but it was being around, and more like hunting, to look for a moment and then be aware of that ... (3) ... [T1: 6].

Then – the next year – 2002-3? “to challenge myself a bit” – he participated in an exchange with a Japanese Centre of Contemporary Art. A considerable amount of geographical movement from the New York School of Art to the Japanese one by way of a trip to China.

His interview gives not many ‘inner experience clues’ about how in detail these experiences affected his career and professional life. He remarks however:

So what happened to the [art]practice in these last few years, was that I became more interested in... (2) ... maybe working with people, or making, importing art on a social environment, or being in a social environment, and ... (5) ... some thing which was a trend a bit at the time as well, like you would have relational art in the late Nineties, the beginning of the 2000s, so I felt that was close to what interested

me...(13)...[T1: 7]

Taking this time frame as a whole, this suggests a move from a craft-focus to developing a more conceptual-art dimension, and then, or round about the same time, as a further shift towards a more 'working with art in a social environment' and the art-practitioner movement known as 'relational art'.

The interview does not provide an understanding of the complementary and/or contradictory relations of 'the conceptual' and the 'relational' in this period over time.

The earlier double experience in France (theatrical work in the French village, starting again as an apprentice artist in Montpellier) and then continuing his art studies, settling in Prague as a base but then having year-long immersions first in a New York and then in a Japanese contemporary art centre must have forced or incited him to develop comparatively non-traditional relations with contemporary artists and contemporary art movements.

From 2004 to 2006, he continued his travelling. Now a Research Assistant in Prague on an 'EU' programme, he did two long car journeys. One was around the 'outer rim' of Europe by way of North Africa round to Ukraine, and then in 2007 another to Kazakhstan and back by the 'silk road' to Turkey.

These may be seen as laying the bases for two Czech Republic exhibitions/events during that period. The first I presume emerging from his Far and Near Eastern experiences (China, Japan, Kazakhstan), the second from his North African 'outer rim of the EU' car journey.

What forms they took are not too precisely indicated in the interview, but there are some clues.

The first exhibition/event in **check date** was a 'Vietnamese happening (my term)' in Prague. The second in 2007 was a 'National Gallery exhibition' and events in Grymov, a 'North African exhibition/happening'.

I shall deal with these in a little more detail.

2.4.5. The Vietnamese 'happening' in Prague

Jesper describes this as follows:

We would discover a Vietnamese city within the city....Invited to the Prague Biennial, we proposed to do a collaboration with some people in this kind of ghetto, or self-made community, which was partly closed because they have this wholesale market, but they would have schools, travel agents, even a gallery and a painter running the gallery. It was open for collaboration..

so we did a kind of guided tour, going to see this village, but since these people are mostly from north Vietnam, and Vietnamese communities close to the embassy, and it's formal...(3)... Then we invited, or I wrote to artists in Hanoi, explaining that I'm preparing this exhibition or this concept in the Prague Vietnamese community, and wanting them to send some films, which they did, and when they were bringing the audience to this village, we went to the gallery, the Vietnamese galleries, and screening a few short films, and then having lunch in this place. There were kind of 50 restaurants in this area as well. We were always finding a nice place to eat, what we recognised as real Vietnamese food [T1: 7].

He remarks

..it was more about a cultural approach, and providing an experience for the audience, of course, seeing the artworks from this....but the whole framework was like the artwork than the particular one film [T1: 7].

This may have been the first example – it is the first one mentioned in the interview – of a 'staged event', what I call a 'complex total happening', organised by Jesper within a 'framework' as "the artwork", rather than any one particular component of it in the sequence. It has a whole 'cast' of real-life actors doing the ordinary things in their ordinary community work and leisure into which Jesper organises the provision of 'films from Hanoli' and a "guided tour" for an audience for which this large artwork event (including seeing artworks in the gallery, and the provided films, from within this context) is a 'provided experience', what I have called 'the timed practice of an at least partly staged community event'.

If this can be taken as “a conceptual artwork”, then this ‘conceptual art’ is very much a ‘social’ or ‘community’ concept, embodying the ‘turn to the social’ that Jesper identifies (in a passage in his interview previously quoted...“the art practice in the last few years”) and recognises.

I like to think that Jesper’s extensive experience of his own self-guided travelling and of the ‘staging’ of adult and children’s community theatre productions in one and around the village in Central France may have come into play.

2.4.6. The North African ‘happening’ in Grymov

He goes on to describe a “next project of a similar kind”. We shall see that there are very interesting differences as well as similarities, and a rather different concept gets grafted onto that implicit in the Vietnamese exhibition.

Some curators from Poland were interested in the Vietnamese ‘happening’ -- maybe they came on one of the guided tours – and

they came.. and they said, well, that’s very interesting, because Vietnam was part of Indochine, and you had this gallery there, which is very inspired by the BOZAR [?check this, ‘Beaux Arts’?] and the oil paintings, so they saw lots of these connections, which I thought could be interesting to bring....

So they asked if I would like to propose something for their...programme, related to the enlargement of the European Union in 2005, 2006, or something like that. I proposed to take a tour round the European Union, which meant travelling to Gibraltar or to Morocco, and then North Africa, the Middle East, and then up through Georgia, to basically go around the European Union, as this new territory, to see on the outer rim...[TI: 8].

This invitation and this journey was the basis of a second ‘happening Sequence’ (which occurred not in Poland, I notice, but again in the Czech Republic):

For the next exhibition, which was based on this journey and this proposal...we used the...(4)... National Gallery...to issue a formal invitation for five random people from North Africa to come to Grymov during the time of the exhibition, for four or five weeks, or two or three weeks, while we, with the exhibition contacts, were looking at objects in the collection...so we received lists from different institutions, saying we have these three photos from Libya, the solar eclipse, we have these photos from Algeria, from a pig farm, -- all kinds of objects – so we selected and put together an exhibition showing, focusing, with the stories on the provenance, while having an invisible part of that exhibition, five people in the city.

...and the city was very collaborative, and there was a certain solidarity or empathy with the project, so we received tickets to the opera, to cinemas, the owners of hotels, getting free rooms for this....a pre-spring, Arab Spring

Jesper recounts some of the difficulties of this project in the interview in a passage of the interview which reflects difficulties of the time but maybe also involves a degree of uncertainty about what he wants to say and not-say in the interview.

I also moved to the city [and] every day we met and had to make a programme. We proposed to people to do some self-programming a bit, so that already became a project that was difficult to bring to the audience, so there’s this difficulty to show the people how they are [who are ‘the people’, who are the ‘they’, TW?] that’s not possible somehow, so through the exhibition, you can somehow get information, but it was already starting to be this, how do you distribute information, and what’s a visible part of the artistic practice, and what’s necessary may be a visible part [‘invisible part’ check this] of...(3)...the project...

..and maybe somebody would think then, the exhibition and the provenance has a very historical interest if you know about the history and the continuous history,

but others maybe look at the work, the experience of these people who by chance were invited to come,

and didn't even want to travel, that to spend weeks in a foreign country, what kind of experience would that be, so you would have to project, use a certain empathy, put yourself in their shoes, what kind of experience is that,

and what kind of experience is going on, and what kind of art are we talking about here, I guess...(5)...

So these were projects [I assume he's talking of the Vietnamese exhibition as well here, TW] which were also difficult, local, to get recognised, but of course the exhibition was recognized, and this kind of more, the hosting situation was a little bit, maybe new, in this context, but it went quite well. There were some incidents, but...[T1: 9-10].

The language of description that Jesper is using here is to me some sort of fusion that doesn't work well. His current language of "the visible and the invisible part" – which is well developed by the later 'current period' after 2008 with his 'double ontology' doesn't make much sense when applied to contrasting the 'exhibition of artefacts' with the 'hospitality to the 5 random guests'. My impression from this account was not that the 'five guests' were hidden or covert in any way, but that 'information about them and their experiencing' could not be brought "to the audience".

Reviewing my ongoing cue-phrase notes from the first sub-session before the second sub-session, I decided to put this question to Jesper.

You said that it was difficult to bring to the audience the visible part which presumably was the objects, and then there was the experience [I meant experiencing by the five, TW] of the five random people.

Do you remember how you tried, or how you didn't try, or succeeded or how you failed, to bring to the audience the experiences of the five random people...how did your project for bringing their experiences to the Brno audience, how did that develop? What happened? (italics added)

I put this question to Jesper in the second sub-session, and he wrestled with the question in a way that suggests it was a problem that was not resolved at the time. In the six or so pages of transcript where he is responding to my prompt [T2: 52-57], the difficulty of the discussion moves the issue from the actual practice at the time to hypotheticals about how it might be done, or might have been done.

I think that both Jesper and I found this attempt to clarify the issue exhausting and frustrating. Re-reading the transcript for the purposes of writing this Report, my best understanding is that, at that moment of the presence of the North African guests, Jesper had not provided himself with an adequate methodology for enabling them to 'exhibit for audiences' their experiencing of their visit-for-them. His long response mostly avoids the question, thus reflecting and embodying its difficulty.

Speaking of the five random hosted guest-visitors from North Africa, and attempting to answer my question, after information about the difficulty of recruiting and mobilising the five, he says

.....(9).... I don't know. It's impossible to ask them to line up and say, these are the group who are now, 'we are coming to visit'.....then somehow you'll break that, then you would...I'm not sure exactly, what's the fine line, but you cannot....you can have them there, they can be there, they can do this project, but you can't capture it in an image and say 'this is', *somehow you cannot represent them* [TW italics].

That was the point a little bit, that you can show, like we were taking a lot of photos and video during our travels there, but it was not possible to show anything. It was this idea at the time that you cannot go there, take photographs, bring it home and say, this is from North Africa like some kind of a [Tom: "Freak Show"?]. yeah, or some kind of...(3)....you know, it's too much....it's not a practice I'm doing T2: 55].

What the later Jesper of the 'current period' might have suggested to the totally-stymied Jesper of this earlier period is the simple device of an interview, a public interview, a round table discussion between some North Africans either on their own or with some Europeans with a good facilitator. It would need good translators, obviously. The video cameras which Jesper is already using could have recorded such a self-expressive session or sessions and /or these could be displayed (or the audio-tapes heard) for public reception in the town.

There is no sign that such a retrospectively-obvious proposal for a solution did not occur to Jesper then nor that it occurred to him or me much much later in September 2016, even in a BNIM interview eliciting his own inner experiencing now.

This suggests itself as a sign of how completely at the time of the North African ‘happening’ the solution to the problem of ‘manifesting inner experiencing’ by some ‘outer speech event’ just didn’t occur and wasn’t available as a methodology to him and his art-professional collaborators then.

Later on, as we saw in the account of his ‘current professional period’ in section 2.3., interviews (as with the elder, 2014) and round-table discussions (the four weekends with the Warsaw volunteers at the Museum 2014), the ‘expressing of inner experiencing through speech’ had become established as part of his methodological repertoire).

In this early period, it doesn’t seem to be raised or thinkable. Even in the retrospective interview, he doesn’t raise it. And, interestingly, though I am a social research interview specialist, I also at that point in the interview, didn’t think of it.

2.4.5. Jesper’s transitions and explorations 1997-2007

This period from the pre-professional to the early professional, ending around 2007-2008 seems to be marked by a number of tendencies/turning points

- From original interest in the craft of drawing to a greater interest in theatre
- From an interest in community theatre back to an interest in (graphic-focused) fine art (drawing, woodcuts)
- From object-focused fine art to the development of the more conceptual side and, more or less at the same time,
- From object-focused fine art to an intense interest in video and camera.
- From examples of things in themselves (North African shoes, photos of an Algerian pig-farm) to the group experiencing of ‘culture in context’ (Vietnamese films and objects in a Prague Vietnamese community, with guided tours and lunches)
- From it being sufficient to display the unknown/exotic (the Vietnamese project) to the failure to find a solution to representing the ‘inner experiencing’ of the other in purely visual or material artefact (or material consumption, the Vietnamese lunches) terms: the North Africans’ experiencing “could not be brought to the audience”.
- In retrospect. His very conscious non-success so far to find a mode of exploring – let alone representing, or enabling partial participation in – the inner experiencing and personal culture of individual North Africans might become one that Jesper’s efforts in the later period were moving towards finding solutions for.

The above list is simplified to the extreme. It may nonetheless be of interest in showing certain features of Jesper's 'art-professional evolution' in the early period prior to 2007-2008.

2.5. Conclusion: points and markers to aid the memory

.....so I learned to think of a picture not as a finished product exposed for the admiration of virtuosi, but as the visible record, lying about the house, of an attempt to solve a definite problem in painting, so far as the attempt has gone...

.....I learned what some critics and aestheticians never know to the end of their lives, that no 'work of art' is never finished and that in that sense of the phrase there is no such thing as a 'work of art' at all. Work ceases upon [the object] not because it is finished but because sending-in day is at hand, or because the printer is clamorous for copy, or because 'I'm sick of working at this thing' or 'I can't see what more I can do with it' (Collingwood 1939: 2)

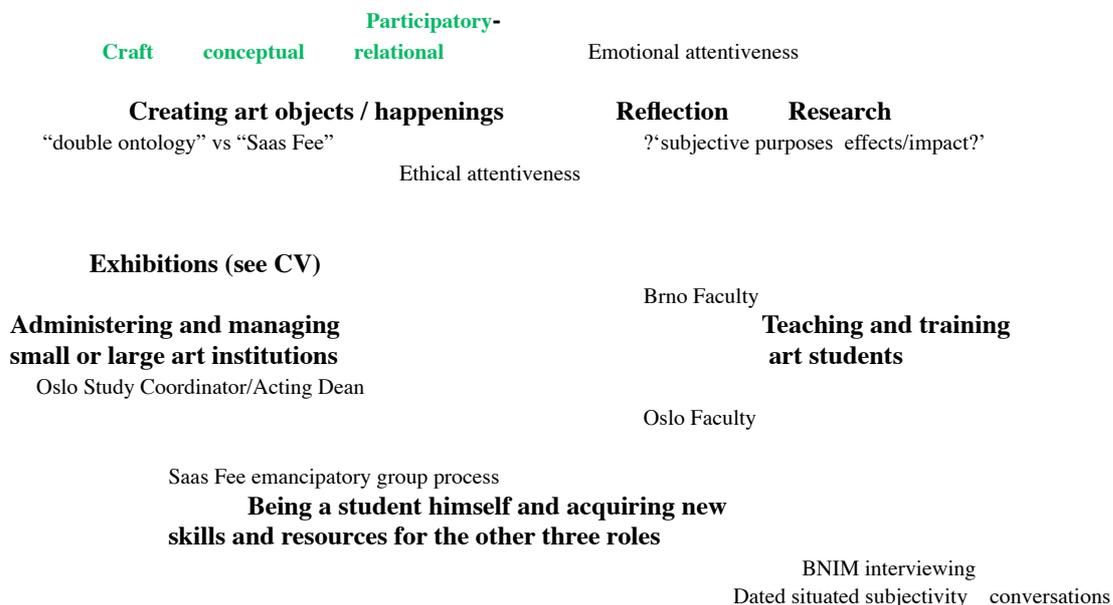


Figure 3 Some points in the structure

2.5.1. Introduction

Starting on the next page, reviewing Jesper's professional story as a whole, we start with the early period – pre-professional and early professional 1997-2007 – and then go on to the second half of the story so far, 2007-17, in its two sub-phases of 2007-2012, and then 2013-2017). I apologise for the inevitable repetition.

2.5.2. Jesper's transitions and explorations 1997-2007

This period from the pre-professional to the early professional, ending around 2007-2008 seemed, we said, to be marked by a number of tendencies/turning points

- From original interest in the craft of drawing to a greater interest in theatre
- From an interest in community theatre back to an interest in (graphic-focused) fine art (drawing, woodcuts)
- From object-focused fine art to the development of the more conceptual side and, more or less at the same time,
- From object-focused fine art to an intense interest in video and camera

- From examples of things in themselves (North African shoes, photos of an Algerian pig-farm) to the audience-experiencing of ‘culture in context’ (Vietnamese films and objects in a Prague Vietnamese community, with guided tours and lunches)
- From it being *sufficient to display* the externalities of the unknown/exotic (the Vietnamese project), *Jesper becomes dissatisfied* at his failure to find a solution to representing the ‘inner experiencing’ of the other in purely visual or material artefact) terms: the North Africans’ experiencing “could not be brought to the audience”.

The emergence of a desire to find a mode of exploring – let alone representing, or enabling partial participation in – the inner experiencing and personal culture of individual North Africans may be seen as the emerging of a key problem that Jesper’s efforts in the later period were moving towards finding solutions for.

2.5.3. Jesper’s transitions and explorations 2008-13-17

This more recent professional life, the continuing current period up to now 2017 (if we include the ‘secret project’ said in the September 2016 BNIM interview to be still continuing), seems to be marked by a number of interesting features, including a strong and quite new stress on speech, on conversations with groups and individuals and the use of interviewing methodologies.

- An exploration of the overall Norwegian context and directions of politics
 - Simultaneous participation by Jesper in opposing political parties (plus interviews with party notables)
 - Production of an exhibition
- An exploration of the managerial directions and regimes of art-institutions – top and bottom
 - Art-museums
 - 28 Museum directors in the Czech Republic (top of institution)
 - Warsaw Museum volunteers (bottom of institution)
 - Fine Art educational establishments
 - Experience of staff coordination (acting Deanship + admin side of Study Coordinator’s role) and staff-student collaboration
 - Experience of ongoing students (Oslo MA Programme Study coordinator) *throughputs*
 - Experiencing transition into art programmes (non-standard two-student non-art students joining the MA) *covert inputs and non-standard throughputs*
 - Non-standard uses and non-uses of art-professional training by the Elders *unexpected outputs*
- Free-standing
 - The ‘hands’ exhibition - aiming to turn would-be art consumers into (their own) art-producers and into imaginary-game conversationalists with the child therapist and other imaginative conversation specialists
- Work, work in other contexts, often with use of smallgroup-work: often, the precariat
 - *Employer and employee* (Torun) ??? but including conversations and ‘artistic labour’ in CoCA.
 - *Monday, Tuesday, Wednesday, Thursday, Friday* (Oslo) – 42 individual conversations and 6 trips to Paris (+reports, not specially looked at)
 - Volunteer work (Warsaw Museum volunteers) – 4 weekends 10-person group together +unexpected add-on BNIM interviews, “eye-openers”
 - “Jesper’s BNIM project” (whether intended or not). Professional work and the interpretation of experience –with interpretive panels, e.g. the TFA panel in Oslo in 2016, and Jesper’s and my intersubjective struggles over the production of a ‘proper report’ for the ‘Jury’.

2.5.4. Brief discussion of some points

A dimension of much of the latter period seems to be built on the ‘emancipatory expressive pedagogy’ of Saas Fee in the facilitation of greater access (i) by Jesper’s participants to their own imaginative life (the ‘hands’ exhibition, much of the reflective conversations and interactions of the Work, work projects) and (ii) by Jesper’s own access to theirs.

That greater access to inner experiencing seems to be being acquired partly by his participating in the conversations if only as facilitator, and partly by his using of that individual experiencing for further work and presentations.

- the Warsaw Museum volunteers shift from smallgroup only to the later adding-on of interviews, so: smallgroup + individual interviews
- “Jesper’s BNIM project”, as in commissioning my presentation to the ‘Jury’ of Jesper’s interview material being processed live by a TFA panel, and my production of this Report on the first part of an art-professional career, also for presentation to the ‘Jury’). And, of course, Jesper’s response to my part in the “Jesper’s BNIM project” production...

The role-attractors (one could also say work-identity directions) in the diagram I’ve been using are:

- Being a student himself and acquiring new skills and resources for the other three roles
- Teaching and training art students
- Administering and managing small or large art institutions
- Creating art objects and ‘happenings’, and engaging in reflection and explicit research

What Jesper’s portfolio of foci and activities will be in future moments of his professional career will be.....is enjoyable to speculate about!

- A blank space is provided below for notes and speculations.....

- **References**

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- **Appendix: Methodological issues raised in the process of Jesper's BNIM interviewing and my interpreting and interim interpretation**
 - **Overview:**

11th February 2016.

This Appendix was written early in the process (some weeks ago) of poring over the materials (mostly the two transcripts and their sequentialisations), and wondering why I felt quite tormented and despairing at facing the task of making something useful from them.

Having now found a way of 'thinking the materials' such that what I find is quite an interesting professional biography can be inferred from the data, I am now much less pessimistic than the rest of this appendix would suggest.

I do not have time to revise it. I keep it in position as an **dated situated expression** of my 'inner experiencing' of aspects of what I now call 'Jesper's BNIM project'. In terms of *Work, work*, I see my ill-tempered frustration as a useful record or testimony of one of the participants in some assigned 'work' that did not turn out at all in the way he/me expected it to.

Inner experiencing of somebody involved in an intended or unintended 'double ontology' can be expected to often involve painful disturbances of assumptions and emotions. Indeed, many schools of art consider the creation of some such 'disturbance' (hopefully a creative disturbance) as the desirable goal of the artist.

As I indicated in section 2.3.2.2.10 around the TFA BNIM panel in Oslo in November 2016 and as I try to show below, "Jesper's BNIM project" certainly created a painful disturbing set of effects on me. The text of this paper provides some evidence of how that worked in detail in "Jesper's BNIM project".

Looking back (February 11th) on this virtually unchanged text of three or so weeks ago, I want to say that from this later vantage point, I have been profoundly enriched by managing to find some solutions to the problems that that "Jesper's BNIM project" posed for me, and I hope that the main body of the actual Report (section 2) shows that something of some (interim) value can nonetheless be produced. Such a realisation did not arrive by the time of this writing the early-January text below.

On January 15th 2017, Jesper wrote me an email which included the following request:

I include in this email the immediate comment from the committee and it may serve or inspire you in terms of the overall interpretation.

I would also like you to be honest and critical and not be afraid of exposing my own or your own possible methodological shortcomings, or other weaknesses including possible unfavourable speculations on me or my person. This is in fact appreciated, even if it may be challenging (hard to accept) on the first level.

It takes courage to send an email request like that. It also takes (rather less) courage to comply with the request, given the 'public nature' of the distribution and use of this interim interpretive report. Any relatively serious negative consequences will be ones for Jesper, and definitely rather less for me.

I hope that this Interim Interpretive Report fulfils this request., both in the substantive section 2 but also in this methodological appendix on the inner experiencing of a methodologist at a certain moment in his interpretive process (mid-January 2017 when the appendix was written, to be precise!).

4.2. BNIM's key focus on illuminating the soft subjective side of lived experiencing

At the beginning of the Report (section 1.3), I pointed out that BNIM interviewing was designed to elicit narratives embodying and illuminating the subjective side of a life, the more hidden subjective side of a life of publicly-available, observable and even recordable art-professional behaviour and artefacts (staged events and

timed practices, and other professional activities).

I said that BNIM interviewing was designed to facilitate the expression of the purposes, emotions, experiencing and retrospective evaluations of the interviewee during the life-period in which the public behaviour was happening. BNIM interpretation is designed to explore that material so as to describe and understand the lived experience of the person (art-professional) and produce a report illuminating the normally hidden 'subjective side'.

4.3. Jesper's interview as producing unusually little

As can be seen from the report in the previous section, the actual interviewing produced very little in the way of material about Jesper's purposes, emotions, experiencing and evaluation. Extraordinarily little. Hence the interpretation-report has a little, but probably not very much, to add to the account given by photographs, videoed, articles by or about Jesper, professional interviews given by Jesper to others, and other materials that the Jury are likely to have at their disposal.

Thinking about it with the advantages of hindsight, this unexpected outcome now looks highly predictable. Not inevitable but highly predictable. It is worth briefly exploring the reasons that at least partly account for such a surprising disappointment that in retrospect looks totally unsurprising.

I like to think that, though there certainly were failures on my part, the lack of success did not lie in the failure within the interview to 'work' the two sub-sessions by BNIM rules. The initiating question of sub-session one was correct, and sufficient time was available. In fact, normally the first two sub-sessions take typically about 2-3 hours; in Jesper's case, the time used was over 6 hours. In sub-session 2, the interviewer pushed towards Particular Incident Narratives and further narrative Detail.

But the result was meagre, as I experienced with increasing frustration within the interview.

4.4. How to explain the paucity of subjective material in the interview?

How is this to be explained?

4.4.1. Jesper's answer in his coda at the end of sub-session one

The start of the answer was given by Jesper himself at the end of the first sub-session, after he had concluded his initial narration.

After the conclusion of a 'response' to a particular question or an overall global question such as the SQUIN, interviewees are always given a space after their conclusion to reflect on what they have said (and often what they haven't said). They are then always asked "is there anything else you would like to add?". This is called the 'coda'.

Jesper's use of the coda went straight to the heart of the matter.

Let's start with an excerpt from the end of Jesper's sub-session one of his BNIM Interview

Transcript p.25.- after the end of the initial improvised narrative – subsession one

Tom: Anything else you'd like to add?

" I think it's difficult to..(5 sec pause)..because I've been focusing on the projects I need to be focusing on, and reflect on..(7 sec)..but it can also be interesting, I feel like, so there's this desire to be working in the institutional context. There's all this, there's the motivation behind it, so I can also add that..(4sec)..of course the private Jesper, it's all the time on the, why do we want to be part of this, what's interesting of working there, or...so it's kind of (12 sec), or why didn't you continue there if it's...I mean there's lots of .. (11sec)..ambiguity in all this, even if I feel I've been talking *here, and then this, and then that*. It becomes partly difficult to take off this CVish thing (11 secs) and I mean, I think it could also be in a story about, like an emotional human being, what's the.. (4 secs)..attraction to all this, for example? What's the longing for sharing that process, or why this? – I don't know to add, but in general I think that's..(5 secs)..maybe..(7 secs)..what's interesting to work, even in an institution, you work very close and very hierarchical, so it's also, it's healthier to have a focus on the art, and to, this is also..(5 secs)..it could be, I think, fulfilling in many cases to ..(4 sec)..when there's more, well, all in all, I think it's a very hard and competitive environment, which..(4 secs)..takes a lot of, well, makes you vulnerable maybe, so this, I think, has..(7 secs)..which I'm missing, that's maybe what I wanted to say, I'm missing that..(4 secs).

Tom: Sorry, what are you missing?

Jesper: Erm, well, when explaining or presenting, that there is..(7 secs)..in my own presentation but in general in the environment, there is..(3 secs)..there's not so much room for..(6 secs)..why are you doing it like that? – or what's the... I'm not saying that it should be, what's the psychology of this, or what's your, but ..(8 secs)..I'm not sure if I can say it better

(Transcript 1: p.25)

I take him as saying that the interview had unrolled for him, he had improvised his initial response, the main narration, in such a way that the "emotional human being", the "private Jesper", was made absent from the telling. His coda-outburst shows how frustrating it was for the part of himself he called "the private Jesper" that the public Jesper had pretty completely dominated the telling to me of their joint told story.

The result of "leaving out / suppressing the emotions" meant of course leaving out the subjectivity with its emotional motivations, its emotional experiencing, and the emotional reviewing of the whole set of staged events and timed practices as they occurred.

Basically, in my technical jargon, Jesper found that he had 'de-subjectivised' the telling of the told story, the device that was to have provided precisely that 'soft subjective data' which gave meaning.

After the coda, after this moment of expressed emotional frustration and real insight, subsession 1 was concluded, and we had a break for lunch and agreed to resume in an hour's time for the subsession 2.

I was I think at the lunch break optimistic. I had been very frustrated by the non-arrival of the thoughts and feelings and motivations, the purposes and the evaluations of success and failure, the 'findings' of the 'experiments', behind the actions of the public Jesper. And now, it had transpired, that he was at least as frustrated as I was and had expressed to me that frustration fully and with great insight into what he had not been doing.

At that moment in the interview two-subsession process, during and after the Coda, I thought, that will have been the break-through moment, and maybe something like "the private Jesper" will be given centre-stage or at least considerably more voice. All is not lost, Jesper in subsession 2 will give some voice to the subjective side of himself.

Subsession 2 started as follows. I was trying to get him back to the Coda-moment before the break-time, to the outbreak of personal talk by the private Jesper.

Tom: Okay, just quickly, any thoughts that you've had while, if you have had, any relevant thoughts over the break-time, until now, about how it went, or about yourself, whatever. There may not be any at all.

Jesper: Yeah, no, I was thinking over, and... (3)... yeah, I haven't any special entries or any thoughts but, of course, I'm curious.

Complying with BNIM rules, and Jesper's refusal, I then return him to the start of the initial narrative "You started off by saying that, when you were a child, you were fascinated with drawing. Do you remember... [T2: 30]"

It continued in the same vein... for several hours. There was even less subjective expression in subsession 2 than there had been in subsession 1.

My fantasy was that the public Jesper was so frightened by the outbreak of the private Jesper that the latter was even more deeply suppressed in subsession 2 than he had been before.

So, in the subsession 1 coda, the private Jesper identified the non-expression of the subjective side that characterised both subsessions over the over-6 hours of the two subsessions.

I would only add to what he said that not just the "motivations" and "purposes" and "emotions" behind actions in general and staged events and timed practices were rendered silent, but also the "retrospective evaluations", since the latter are also bound up with and based on the emotions (the discussion of left-brain and right-brain functions by McGilchrist 2009 is highly relevant for art-professionals).

So much for the description of what I experienced for a long time to be (in my terms) as the "massive failure" of the BNIM project because of the 'de-subjectification' of the told story and its telling.

Given that Jesper from his earlier training and his later apparent use of BNIM with his own interviews could hardly have not known what BNIM does, what its strengths are, what kind of data it elicits and what it does with them, and given that he chose this method to be 'done to him' by myself as a non-Norwegian non-artist, how could we move towards understanding what happened?

Given Jesper's non-answering of my initial question about the subsession 1 Coda in subsession 2 and his even more determined de-subjectification of subsession 2 afterwards, we have no direct evidence, but can only conjecture.

Assuming that the BNIM probing for narrative and narrative detail was at least reasonably well-done by myself, then the conditions that pushed towards the failure must lie outside.

4.4.2. Two alternative families of explanations

4.4.2.1. An experiment by the public Jesper in the framework of his ongoing 'Work, work, work' research?

One explanation is that at least the public Jesper knew from the start that he was not going to be lured into 'subjective revelation' and, given his training in BNIM and even his possible practice of BNIM in one of his projects, he knew perfectly well how to de-subjectivise his account by censoring any expression of motivations, purposes, emotional reactions, findings, and retrospective evaluations.

I shall not consider this here, just to say that, even if this were the case, then I don't think the private Jesper was a conscious and willing supporter of this project.

Especially given Jesper's frank admission of his 'double ontology', though I cannot rule out this possibility of conscious intention and great skill in de-subjectivising his BNIM interview, I think it less probable than the other type of explanation. Or perhaps I just think that it plays less of a role.

The other alternative explanation is, it seems to me in retrospect, quite sufficient to explain the de-subjectification of the BNIM interview as it actually happened. What's the other explanation ?

It relates to general psychosocietal theories of work and situated vulnerability in a certain type of society and

milieu and in a particular dated situated conjuncture.

4.4.2.2. The unexpected pressure on subjective self-expression of the non-provision of conditions of psycho-societal safety?

Most likely, as a sufficient explanation, I think, is an under-estimation by the private and public Jesper and by me of the impact on his interview willingness and/or capacity to express and show his subjective side, given the abnormal conditions of the future intended use of any interview material.

These 'designing out' of the normal conditions for the psychosocietal safety of the interviewee (and the interviewer) is quite sufficient on its own I think to explain (without referencing or indeed denying any level of the first alternative of deliberate intention) the actual 'de-subjectification' of the interview material.

This needs a bit more clarification.

4.4.3. The normal conditions of BNIM biographical work by interviewee and researcher did not happen

For me as a methodologist, the most interesting hypothesis is that the conditions of work and of use of "Jesper's BNIM interview, interpretation and eventual reporting (like this interpretation-report)" are such that any BNIM-work under these 'designing out of psychosocietal safety' conditions with anyone would have a 99% probability of failure.

To appreciate this point, the default conditions of BNIM-work need to be known.

BNIM has been developed in the social sciences where the researcher is interested in a category of people or a category of situations (for example, UK social workers in mid-career coping with the development of managerial neoliberalism as this changes their situated subjectivities and those of their clients, and themselves).

To research this topic using BNIM, the researcher would find a population of social workers in a given municipality, say, and then take a random sample of these workers. The researcher would then privately invite their sample of workers to a confidential and anonymous BNIM interview. They would be assured that their names would be kept private, and the fact that they had been interviewed would also be kept confidential. Any account of their interviews would change all identifying detail so that their managers would not be able to trace back anything said to the interviewee who said it.

The fact of being interviewed would be confidential, the interview record and transcripts would be confidential, the processing and interpretation of the data would be confidential, and only the anonymised report on the category of individuals concerned carefully not traceable back to any particular municipality would be available in the public domain.

A further condition – the significance of which has only just struck me, February 2017, is that the researcher and the interviewee do not receive payment from each other for their BNIM-work. With the exception only of hourly-paid interviewees who need to be paid for the hours that they work, BNIM interviewees are not paid (they may be given travel expenses).

To make it likely that they have intrinsic motivation for coming to recount their experience, they are only accepted if they volunteer. In addition, the researcher is not paid by the interviewee. Hence there is no direct cash nexus between the two parties.

The sociologist interviewer interviews a number of volunteers from the category being researched; there are usually 'dud' interviews, ones which are not usable or only with mediocre material, not enough for full interpretation, and not enough to be given a case-presentation of their own. Such 'unsuccessful interviews' are rare, but they are not a problem.

The volunteer interviewee has given their time freely as a 'gift' to the researcher who may or may not be able to use it in this or that way. The researcher gives their time as interviewer and as researcher on the subsequent materials and only owes the anonymous interviewee discretion and proper thanks. Assuming confidentiality and anonymity, the interviewee expects no 'return' for his freely-granted gift of interview time.

4.4.4. Abnormal conditions of Jesper's biography-research and biographical work, "Jesper's BNIM project".

The conditions of working and use designed by Jesper could not be more different, more designed to intensify vulnerability.

1. There is only one individual being researched, his name and identity are fully known.
2. The use of the Interpretation-report (this report) is not to increase general knowledge of a social category but to serve as one of the bases of evaluation of the particular person Jesper as to whether he should or shouldn't get a doctorate certification. This is, I imagine, a thing of value in a highly competitive art-professional market.
3. The transcripts, audio. Video records may be more or less in the public domain of the certifying authority, the Academy or equivalent.
4. At Jesper's request, as regards the kickstart interpretive panel sessions in which interview material will be interpreted in great detail and at great length, these are to be made up of Norwegian peers, students, maybe competitors and in one case by special invitation members of the Jury themselves.
5. There is a very powerful cash-nexus between Jesper and myself. I have been paid at reasonable professional rates for my time involved in particular interviewing and interpretive tasks by Jesper as commissioning/employing agent, and hence he is the one to decide whether or not what I produce fulfils the requirements that he thinks they should.

This financial obligation of the interviewer-researcher to myself to produce an interpretation to the satisfaction of the interviewee is certainly novel: I have never come across it before. As such, I think it is one of the factors which has contributed towards producing perverse effects in the BNIM process and for myself and Jesper as BNIM-process participants.

As this partial enumeration shows, the normal conditions of anonymity and confidentiality and non-judgmentality which keep normal BNIM interviewees safe, and enable them to explore difficult and painful aspects of their lives, to give accounts of their motivations, lived experiences, their motivations and purposes, and retrospective evaluations.....are all reversed in the process of interviewing, interpretation, and reporting to a powerful Jury that Jesper, the public Jesper, has set up for his very very public interview in "Jesper's BNIM project".

Thinking about this complete reversal by Jesper for Jesper of conditions of safety into conditions of maximum vulnerability, I think that Jesper, knowing his milieu, knowing the art-professional relations and power-structures into which this made-vulnerable BNIM process would be inserted, had almost no choice as he approached the interview but to be the public Jesper and suppress the private Jesper.....and conceal the 'soft subjective side' (motivations, emotions, evaluations) of his public record.

The 'abnormal conditions' and their effect on Jesper, I can only conjecture. On myself, I can report more fully on their impact on my "inner experiencing".

I felt very strongly as I worked through the interviewing and interpretation periods, that the professional judgement and 'objectivity' of myself as interviewer and researcher – the ordinary psychosocial security of myself as an independent professional – has also been compromised. It appears as if I owe it to Jesper ethically and professionally – and even legally-financially – to produce what he wants and not produce what he doesn't want.

In particular, if Jesper as interviewee does not produce in interview the material expressive of lived experiencing (purposes, motivations, feelings and evaluations) that I as BNIM-interpreter need to produce a 'proper case interpretation-report', I do not have the discretion not to produce that report.

Unlike Jesper's other participants in '*work, work, work*', I am put in a position of 'extreme vulnerability' by being implicitly required to produce an 'adequate professional interpretation-report' on and for Jesper whether or not the 'adequate expressive material', the resources necessary for such a report have been provided by

Jesper..... or not.

4.5. Under these conditions, why was there thought to have been any chance of a high-quality success? I say 'almost no choice' quite carefully. I previously talked of the BNIM project under conditions of extreme non-safety having a "99% probability of failure". Why do I think that there was any chance of success?

The answer is that, assuming that Jesper was acting in good faith, the private Jesper who emerged in the coda had in fact thought there was a chance of bringing it off, of expressing a story with 'psychology', with 'motivation', the self-story of an 'emotional human being'. That could be the only basis of bringing me in to conduct such an interview and process and publish the research in the way the public Jesper had organised.

Because 'Jesper' appear to think it would work, I had to accept, did accept, his judgement about himself (who I scarcely knew, and about his situation in the Norwegian art-historical world and power structures I also knew completely nothing about.

But *he* did, apparently, think it would work. and *that* was why I thought that, though difficult, it was possible.

He was the commissioning agent who knew how BNIM worked and what he did. He was the interview subject whose strengths and weaknesses he would know better than anyone else. Since he thought it possible, on the basis of his intimate knowledge of his self and his world, and he was the commissioning agent, I therefore accepted his judgement and, though I may have been quite wrong to do so, I accepted the commission.

- *What I might have done differently in subsession 2*

I am only starting to think about this and, without further information from Jesper about his 'inner experiencing' in the interview I can't get very far.

Two notes to myself.

4.6.1 *Asking for, pushing for, feelings, the flow of feelings, motivations and evaluations*

At the start of subsession 2, Jesper's refusal/inability to accept the invitation to talk about the Coda and the issue there raised, made me feel more deeply than I realised at the time that the public Jesper in this public-professional interview would not provide the material I needed. I was both desperate to elicit subjectivity but despairing (more or less correctly) that this was achievable.

Perhaps I was wrong, and could have tried harder – or, at least – again. My guess that this would have 'worked worse', not better.....

4.6.2. *Asking not for PINs, but for micro-Descriptions of his 'designed creations'*

In retrospect, being wise after the event, at the moment of writing this interpretation-report, I now think that the interview would have got more material if I had realised that 'explicit subjective talk' (purposes, motivations, emotions, the 'findings' about particular 'experiments' and retrospective evaluations) were not going to be obtained from Jesper and if I had therefore gone for much more eliciting more detailed description by Jesper of the staged events and timed practices.

It was only at the start of February 2017 that I had the speculative hypothesis that Jesper's refusal or inability to make his own subjectivity explicit (a realisation dating from September 2016, more particularly the post-coda post-interlude start of subsession 2) might be to some extent compensated for by thinking about the 'designed detail' of his art-professional 'creations'.

NOTE 11th FEBRUARY]. This is actually what I've done. I think I've done something interesting with this 'carefully thinned' interview material.

I have seen – with the advantages of hindsight – that the direction in which to go in the second part of the September interview might have been my giving up in subsession 2 on 'pushing for particular incident narratives PINs)', and, instead, trying to elicit 'more designed detail of his art-professional creations' (a form of micro-Description, perhaps?).

Whether this would have worked, I rather doubt. If it had, I would have had more detail. Readers of this Report (I had a target of first 6,000 words but it grew to 12,000 and is currently 30,000) may be grateful that I didn't!

4.6.3. The Coda to the second subsession: the lion and the journalist

I have just noticed something interesting. The BNIM 'coda' so often provides them. Codas are designed to be an opportunity for adding material and for meta-reflection. So there is one at the end of each of the three subsessions.

At the end of subsession 2, there was a Coda. It picked up again on the question of the 'psychological frame of mind' in which Jesper experienced and acted in the interview.

Tom: ...so having done subsession one, having gone through that in subsession two, having revisited a lot of the points you made, having explored whatever you explored, missed out whatever you've missed out or I've missed out, is there anything else that you think needs to be said?

Jesper: I'm quite satisfied, or I feel quite, that we had a very good last day on this...there's nothing I'm sitting bin with right now...(4)...I just noticed two things one from yesterday. I was like holding back a bit, which I think it's kind of [unclear] you suggested to take some notes so, for example, you remember in the beginning we were talking about this drawing of a lion?

Tom: yeah

Jesper: And just after, we were talking about this one incident from the Olympic Games, cultural thing, that *I was watching this guy fighting for his artistic project, and I actually told his wife that he was fighting like a lion!*

TOM: [laughs]

Jesper: I just think, I can't say lion twice, it's too weird, right? – but that's just an incident, kind of probably by chance. Then I also felt like, sometimes I felt the obligation to mention the names of people, even if we're not really talking about that, so that may also be that I'm not totally free from the people, you know that there is some.....that *I need this interview or these sessions to be as if, if I would talk to a journalist or someone*, then I'd say, I'll have to mention his name, and this is like this and this person the curator, so *just being free from all that, I feel, just a few times I feel that I'm talking, that I'm touching on this area of*, you understand what I mean?

Tom: Yeah, no, completely

Jesper: That's the only thing, and because I think it's a bit embarrassing, but I think it's important to mention, but that's the only thing I could recognise. That's something I would like to add, just to clarify that aspect [T2: 129-130].*[italics added TW]*

In fact, thinking about the interview, I didn't feel that he had 'dropped names', and even if had, because I needed as much data about his career life-world as possible, it was entirely reasonable for him to talk to me as if I knew nothing, because I did pretty much know nothing!

Looking through this Coda (subsession two), it now seems to me (speculative hypothesis) that he had been relating to me and my questioning not as to a (private and confidential) BNIM interviewer but as....a journalist.

When he said

I need this interview or these sessions to be as if, if I would talk to a journalist or someone,

My fantasy is that he might have more fully said

"I needed to act in this interview or these subsessions as if you, Tom, were a journalist, because we both know that everything I say will be in the public domain., and journalists are dangerous....even if,

especially if, they use the probing potential of BNIM interviews that we both know they have.

And, my ‘methodologists’s notes’ about the abnormal conditions of his interview show, I hope, that it would be profoundly delusional if the public Jesper didn’t bear in mind that (through me) he was effectively going public, is in this reporting, going public, with every word he said. By the time of subsession one, he felt intuitively everything I painfully discovered and struggled to understand over the next few months, and then wrote up in section 3.4.4 about ‘abnormal conditions’ above!

This therefore relates back to the Coda to the first subsession with the outbreak of the private Jesper (4.4.1)

The other point in this Coda is the powerful condensed image of “somebody fighting like a lion for his artistic project...”

Putting these two points in the short subsession two Coda, I think that he was telling me, or my fantasy is that he was telling me, something like

- In the interview he has needed to keep in mind that I am like a ‘journalist’ [not a research interviewer]
“I need this interview or these sessions to be as if I would talk to a journalist”
- Somebody has had to “fight like a lion”,. “fighting for his artistic project”.

And I had an image of a Jesper fighting for a lion for his art-professional project, and I am the journalist whom he has to fight.

Someone had to lose in this fight for somebody’s artistic project.

This may tell people more about me than about Jesper, but I think it is worth thinking about in the coproduced ‘art event’ that Jesper and I co-produced.

5.Appendix: Staging dislocation: notes on finished and unfinished work (2014)

Can this be included as an appendix?

I think it would be very helpful to readers to have it to hand