

Jasper Sequentialisation Matrix – Sept 2016

EXAMPLE FROM ANOTHER CASE: SARAH			COMMENTS	
Page/line no	Line bulk	Textsort / speaker	Gist – brief indication of content ‘Quotes’ are quotes, the rest is condensation. <i>Italicised headings</i> are normally supplied	
			<b>SQUIN AND STARTING REMARKS</b>	
1/1-8	8	SQUIN	<b>M:</b> ‘story of life and personal relationships’, repeated core, ‘begin wherever you like’	
1/10	1	Question	<b>S:</b> ‘Where do I start?’	
1/12	1	SQUIN part	<b>M:</b> ‘wherever you want... time... won’t interrupt’	
			<b>BRIEF OVERVIEW REPORT</b>	
1/15		ARG	<b>S:</b> ‘I’ll start in a chronological order so that I follow some logic’	

1/16-22	6	REP	<i>Whole life – childhood to now</i> - born A. (father's town) - grew up in a nearby town B. - University in C. – Marketing & finance - Married and worked in C. for 18 years - for past 10 years, in Sofia	

CASE – FIRST DRAFT OF A SEQUENTIALISATION			
Page/line no	Line bulk	Textsort / speaker Can be mixed, e.g. REP/desc; DESCR/rep DESCRIP/REP	Gist – brief indication of content/TF  Can be with single quotation marks [‘’] Mostly will be your paraphrase summary [no quotes] Give a main heading, and then subtopics in order, as above in (‘Whole life up to now’ +)
2/10-27	7	Intro exchange	Sound/camera check, Tom outlines structure of two sub-sessions. Interviewee “might change it later”. Timing for post-lunch ss2. “Do I need notes?”. “Might change it later.
3/1-12	12	SQUIN	<i>Professional experiences of art-makers and art audiences</i> “Story of life since you first became interested in art
3/13-17	5	DESCR	<i>Fascination with drawing high school and after</i> “Discriminate between good and bad drawing”
			<i>TOWARDS A PROFESSION</i>

<p><b>3/18 – 4/13</b></p>	<p>25</p>	<p>REPORT</p>	<p><i>Early moves towards visual arts</i>  Travelling after high school, people choosing profession , “Not this, not that, I would like to do something with my hands”  Back to Oslo, course for figure theatre and making dolls, plus actors training at the same time. A free theatre group.  Move to Paris by myself working in kitchen, waiter</p>
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4/14 - 25	11	REPORT /eval	<i>Paris to Polmenac</i> <i>– theatre collective</i> Actors training group, theatre pieces for adults and for children “Dream of romantic artist in Paris, collective in Cantal village”.
4/26-5/02	7		<i>Polmenac Easy</i> <i>quite stimulating,</i> <i>but decided to leave</i> - Not particularly interested in being an actor. “taking part an observing” “Not about fulfilling my dream or having big ambitions” After 18 months didn’t go for a two- year contract For personal reasons within the group, it’s a small dynamic”, decided to leave, “to go for a professional art education with an art academy
			<b><i>PROFESSIONAL</i></b> <b><i>ART EDUCATION</i></b>

5/03-17	20	REPORT	<p><i>From Montpellier pre-school towards Grandes Ecoles and choice of Prague rather than NY Parsons School</i></p> <p>Montpellier pre-school to build a portfolio – learn different techniques and art history – plan to go to Grande Ecole in Paris, Europe, USA “was the plan”</p> <p>Entrance exams in Paris and Oslo. Tim Dalton 20 years in Central Europe – theatre language and material from Central Europe Schools in Prague, Warsaw, London and New York</p>
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5/18-6/04	26	REPORT/ DESCRIPT	<p><i>Choosing Prague, 24 and a bit belated, craft and academic roads, discovering a "conceptual side"</i></p> <p>Prague "less of an enterprise, less focus on funding" and "maybe the most interesting place to be"</p> <p>"Feeling a bit belated, 24 at the time, without family or girl friends, without knowing anyone there....a good position to stay and start study"</p> <p>"Interested in the long and academic roads at the time, in drawing and this craft aspect of the education. In a print-making studio, enjoying making woodcuts</p>
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6/ 04 – 33	28	DESCR/ REPORT	<p><i>“More conceptual side to my practice..continually travelling</i></p> <p>Travelling to Vienna, Berlin and Oslo</p> <p>Applied for exchange with New York, “big name teachers”, assisted Joshua Mostyn and Jeff Koons, “getting to know the art world there”</p> <p>China trip – train and bringing a video camera</p> <p><i>“change from working in studio to bringing studio with you”, from “have a script and go and execute that script to hunting, to look for a moment, and then be aware of that”</i></p> <p>One year residency in Japan school – “very much contemporary art context”</p>
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			<i>SHIFT TO MORE SOCIAL, MORE RELATIONAL</i>
<b>7/01 – 12</b>	12	EVAL	<i>Prague as formal basis – what happened to practice – shift to more relational art more social environment=</i> Prague has “formal framework”, in which last year I could “build in a new media study” More interested in “working with people” in a /for a “social environment” Late 90s relational art. “Close to what interested me”
			<i>PROJECTS</i>
<b>7/13 – 8/02</b>	22	Rich REPORT	<i>Vietnamese city within Prague – Hanoi film exhibition</i> Visit to ghetto with N.Vietnam institutions I request and get Hanoi artists to send films for exhibition and restaurants, “the whole framework was..the artwork, rather than any one particular film” (quote simplified)

8/03-9/14	44	Rich REPORT	<p><i>North Africa project (Poland) – Grymov exhibition</i></p> <p>EU ‘outer rim’ project Gibraltar to Georgia</p> <p>Then. Journey round North Africa prior to Arab Spring</p> <p>5 random North African people invited to Grymov in Czechia.</p> <p>Collaborative city with ‘free rooms and tickets’ for the 5 North Africans.</p> <p>“Solidarity or empathy with project” in city.</p> <p>Different institutions provided different NA materials – pairs of shoes, photos from a pig farm</p>
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9/15 - 33	18	EVALUATION / description	<p><i>Grymov exhibition difficult to bring to audience</i></p> <p>“Proposed to people to do some self-program a bit”</p> <p>Knowledgeable people would find “exhibition and provenance has a very historical interest if you know about” – “visible part of the artistic practice”</p> <p>Need to imagine [non-knowledgeables] experience and how to generate empathy, think of travelling to that country</p> <p>“what kind of (aesthetic) experience is that or what kind of art are we talking about... these were projects...difficult to get recognised....</p> <p>“Hosting situation a bit new...some incidents.. but...went quite well”</p>
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10/5 – 11/29	56	Rich REPORT	<p>28 gallery-National Gallery project + erratum</p> <p>“Bad reputation” for no new curators</p> <p>28 interviews, only 4 were interesting</p> <p>Swap real interviews for Sixties innovations</p> <p><i>“Have to keep some information not distributed, they would never agree, subversive risky unethical maybe”</i></p> <p>Black Wall for complaints, “not clear if a joke or falsified”, two years later “Erratum”</p> <p>with real interviews in sound archive</p> <p><i>Not really the object itself (publication) but the whole framework and building up and releasing this which was interesting, artistic-wise”</i></p>
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11/30-31	2	REPORT	<i>“These are examples of long, halfyear one year, and years go by and smaller things going on in different places</i>
12/05-21	16	Rich REPORT/ thin in-/PIN	<i>Grymov/ Boneluca/ Prague collective authorship of short films</i> “Experimental pedagogic project” with “former students, professors, theorists” Small film scripts with everybody changing each others scripts, collective authorship Washing clothes in the river, changing shoes with a person in the bar , “he cried”. “more than just funny”
			<i>RETURN TO OSLO, STEADIER EMPLOYMENT: INSTITUTIONAL FRAMEWORKS</i>

<b>12/22-7</b>	5	REPORT	<p><i>Decision to return to Oslo</i></p> <p>Many years away from Oslo; brother, sister and parents</p> <p>“Wants a job or assets” in order to go back</p> <p>Applies for one job, doesn’t get it</p> <p>Gets job as Study Coordinator in the Academy of Fine Art for the Master programme</p>
<b>12/28-13/2</b>	7	DESCR	<p><i>Masters Study Coordinator 2 years</i></p> <p>Well paid, deciding with others, rich experience</p> <p>More “nuanced” than English or Czech environment</p> <p>Different competence from the norm</p> <p>“ a good return”</p>

13/3 -15	12	REPORT/ eval	<i>The Study</i> <i>Coordinator Period</i> Trying to build up the courses, promoting student self-organisation possibilities and budget possibilities “working on the structures” “You shouldn’t be teaching students directly”, but..... Promoting “different way of thinking about studies” that led to trips to Beirut, Khartoum, Alexandria and Cairo “Very....stimulating to be in the place I’m from and to work from there”
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13/16-13/30	14	REPORT/ eval	<i>Doing my own work and applying: institutional frameworks</i> I'd been keeping in touch with Norwegian art scene and participating in shows (I received a working grant) Applied for a Research Fellowship to be able to "do own work but with institutional resources" First application failed Applied again and got it
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13/28 – 14/20	38	DESCRIPTION/ report	<p><i>Swiss Saas Fee 'Art Health and Society' programme (kind of summer school)</i></p> <p>Practice-based approach (not big names theory + philosophy)</p> <p>Adult learning group from all over the world</p> <p>Different use of the arts <i>more like therapy</i> “low skill, high sensitivity, quite interesting (old)</p> <p><i>people....developing, from the Sixties”.</i></p> <p><i>“Ways of learning by doing all the time, and then thinking, and then sitting in circles, and being challenged in a very different way, in a more spontaneous way”</i></p>
14/21-24	3	REP/ descr	<p><i>Accepted by Oslo programme – good news</i></p> <p>Well-funded, they employ you</p> <p>Two years, with supervisors, you develop your work, the project you applied for</p>

14/26-33	7	REP	<p><i>My project5 is</i>  <i>"Work, work"</i>  Processes of producing art, and is it working or a different type of working  More demand on people to be creative and invent their own working life,  Popular at the time, the new creative class, art is being caught up by the entrepreneur basically</p>
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15/1 - 26	25	CS	<p><i>What you do, have to do for the 2 years</i></p> <p>Need to map out budget for a deadline and an exhibition place</p> <p>Not like an academic PhD with thesis, but criteria from the arts,” practice-based thing. Minister of Education allowing 10-12 years to build up how this third cycle, education within the arts, on the principles of artistic practice”</p> <p>You don’t have to make an exhibition in the end, but “you have to have some reflection on your activities and artistic process”.</p>
			<p><i>WORKING WITH NON-PROFESSIONALS</i></p>

15/27 – 16/07	13	REPORT / descr	<p><i>I already was starting to work with non-professionals</i></p> <p>Inviting people, working with Vietnamese</p> <p>“Lots of work with people not familiar with the codes and language of contemporary art practice”</p> <p>Work also outside the art environment</p> <p>Untrained people to Paris to see some artwork and reflect aesthetically</p> <p>Good to set up some “working environments which could function as case studies later on</p>
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16/08 - 27	19	REPORT / descr	<p><i>Interviews with elders who trained for 7 years and didn't use their training</i></p> <p>Artists who dropped out , any patterns?</p> <p>What are the mechanisms and the (biog) stories?</p> <p>Differences of men and women, of those trained in Fifties vs Sixties and Seventies</p> <p>Awareness of importance of interviews, different ways of doing them</p>
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16/28 – 18/6	46	DESCR/rep	<p><i>Two-students and the double ontology of experimental deception of 'planted' non-artistic BAs</i></p> <p>Employ an assistant with a non-art BA to enter an MA arts programme, J provides the artistic portfolio and rewrites the application</p> <p>Ethnographic report on their 'experiencing' of the MA and giving 'interpretational tasks' and more and more 'ownership' to the assistant/student</p> <p>Ethical fine line in knowing/not-knowing what colleagues are saying to the student [and to you? Not clear].</p> <p>"You watch your roles.....You don't want to be unethical within your own principles of working"</p>
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18/7 - 18	11	DESCR	<p><i>Member of all the political parties in Norway – earlier project</i></p> <p>Small group, implicitly sharing values of the party community</p> <p>Maintain poker face, sometimes admit watered-down version of truth (“I’m researching volunteers”)</p>
18/18-29	8	EVAL /descr	<p><i>Feeling part of two worlds, not being able to discuss the project with people</i></p> <p>Increasing saliency of concealed identity- truths</p> <p>Need a bigger chapter on confidentiality</p> <p>Health sector work has “borders of what’s accessible and what’s closed”</p> <p>Three exhibitions belonging to this topic, part of the same conceptual environment</p>

18/30 – 19/24	27	DESCR / rep	<p><i>Being a member of all the political parties (cont.)</i></p> <p>Going to meetings and Christmas table, topics</p> <p>Also interviewing leaders of political parties</p> <p>Exhibition based on metaphors of sharing and negotiating values from early Norway onwards and historical flattening of political landscape</p> <p>Discovering that political parties are not as powerful as they used to be, and a “different system behind”</p> <p>Exhibition based on metaphors to address on audience in the public sphere</p> <p>“a certain anachronism in the whole, we’re looking back, we’re dismantling, first aid, or something like that, kind of, pointing to that exhibition”</p>
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19/26 – 1/06	41	DESCR	<p><i>Four-station experimental pedagogy in Prague around the 'drawing of your hand' and 'conversation'</i></p> <p>First – draw your hand in enough detail to enter</p> <p>2. Three stories on headphones about aspects of competence, building on interviews with elders</p> <p>3. Unseen conversationalist provoking and sharing imaginary play-space (“supposing your hand then moved across the room”)</p> <p>4. Photograph of the original hand drawing</p>
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21/7 - 30	23	ARG/descr	<i>4-station experiment discussed and imagined variations and feedback</i> Found a child psychologist as 1/5 conversationalists Art within an art environment, confusing roles “That could be interesting; could be for children kr refugees” Could be to talk to the 4 people who sat behind the screen
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22/1 – 23/8	41	REP /arg	<p><i>Warsaw Modern Museum – volunteers over 4 weekends</i></p> <p>Run like a workshop and in a way part of the exhibition</p> <p>“Again not visible and not clear”</p> <p>“We do something”</p> <p>Head of education said: “it’s different now, usual ways of being together were different”</p> <p>End: interview with each of the 10 people separately – what’s their story? to discover motivation. “very different even if there’s some common”. “So how do you work on that?”</p>
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23/10 – 24/3	26	DESCR	<p><i>Secret current project known only to my partner, to be observed by committee sworn to silence</i></p> <p>“If I present it now, it cannot continue”</p> <p>Committee will have to sign a contract of no talking to be allowed into the context and see what is meant by “this double ontology”</p> <p>“They are quite, the people I’ve found, which I’ve been running from... I expected they would get the point without explaining too much”</p> <p>“Worth trying ..to see what it does in a real time setting”</p>
			<p><i>OVERALL INTERPRETATION DISCUSSION</i></p>

24/4 - 31	28	ARG	<p><i>Collective narrative interpretation, dissolving the “I”</i></p> <p>Lots of projects but when the project closes</p> <p>BNIM interviews may help sort out the material</p> <p>The panel enables an “intersubjective area larger than the ‘I’” to emerge, the social imaginary</p> <p>“we live like this but how can we do it differently if there’s a crisis”</p>
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25/1	1	INTERVIEWER	<i>“Anything else you’d like to add?”</i>
			<i>CODA: MISSING SOMETHING AND THE CVish THING</i>

25/4-21	27	ARG	<p><i>I'm missing something</i></p> <p>I've been focusing on the projects I need to be focusing on and reflecting</p> <p>The desire to be working in the institutional context</p> <p>There's the motivation behind it, the private Jasper</p> <p>It's been partly difficult to take off this cv-ish thing. .a story about an emotional human being...what's the attraction to this, what's the longing for sharing that process</p> <p>In an institutional you work very close and hierarchical, it's healthier to focus on the art</p> <p>All in all I think it's a very hard and competitive environment which..makes you vulnerable</p> <p>Sh this has (7) which I'm missing, that/s maybe what I wanted to say, I'm missing that (4)</p>
25/22	1	QUERY	<p><i>Sorry, what are you missing?</i></p>

25/23- 27	5	ARG	<p><i>When explaining or presenting there's not room for</i></p> <p>Why are you doing it like that</p> <p>What's the psychology of this,</p> <p>What's your.... what's the....</p>
25/28- 26/15	18	INTERVIEWER	<p><i>Covert methodology means no or deceptive presenting and explaining to any audience</i></p> <p>Quite a strain. In a hard and competitive environment you are caught by your own methodology</p>
26/16	1	J	That's very close to what I'm thinking about (10)
26bis/1-5	4	Tom	<p><i>How did you experience the interview... the saying and the not-saying?</i></p>



<b>26/ 6-19</b>	4	Jesper	<p><i>I haven't been experiencing this kind of interview in that sense</i></p> <p>Going through a lot of the things...I wanted to bring in I wouldn't say I felt like an idiot I think it feels really good to get started, and we had quite (6) <i>sounds a bit unsure</i></p> <p>I haven't been experiencing this kind of interview in that sense</p>
<b>26bis/11</b>	1	Tom	<i>"You haven't, right"</i>
<b>26/12</b>	1	Jesper	<p>"I think it was also, I think it was OK. <i>Sounding positive.</i> It's a good start (9)</p>
<b>26/13-14</b>	2	Tom	<i>What are your nods from side to side? It sounds as though it's an internal dialogue.</i>

26/15-21	6	Jesper	<i>Feels difficult to put yourself in the frame, so I'm doing that through talking with you</i> <i>Feels strange to drag out, then I did this, then that</i> <i>It's a little bit with a camera, but it's very difficult to put yourself in the frame and to ...so I'm doing that through talking with you</i> <i>Yes I think it's quite good. It's a lot of things.</i> <i>It's not autopilot exactly but it's like my story which I'm (4) it doesn't surprise me so much.(laughs)</i>
26/22	1	Tom	<i>(he laughs) No</i>
26/23	1	Jesper	<i>“But it seems very hard to see it from a different point (emphatically)</i>

27/1 – 28/27	60	Tom	<p><i>You talk from your present perspective, but you might have had other perspectives earlier</i></p> <p>If you had a different life (without research fellowships) you would have seen your life in a different way Differences only in details if you talk from within the same present perspective</p> <p><i>If they'd lived a different life, they would have seen things in a different way. Sorry that's rather heavy weather with what you said....35 mins break</i></p>
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[illegible]


For the exercise, you are unlikely to need *all* these rows!!

PAGE \\* MERGEFORMAT 1

TF level 2

TF level 2

Up to here, nearly all scraps of speech quotes

TF level 1

No quotemarks, all supplied by researcher.

Most condensation has little quotation – except for Evaluations