

On the intuition of a machine

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1 Introduction

One of the great challenges of any research project that spans over several years is to keep the project contained and avoid it from going into directions that are not fruitful for answering the questions posed. Yet, it has to be kept open enough to allow for unexpected findings in the fringes of the practice. This is especially true of artistic research projects that have a tendency to be interdisciplinary and sometimes broad-brushed, which in fact may be seen as one of the qualities of the field. The artistic practice and its contexts, which may sometimes also be difficult to delimit, are at least at the outset commonly the original bounds of an artistic research project. One of the main difficulties, however, is to know when a trajectory should be given up or stayed with: when is there nothing more to know about this particular issue? It is partly through method development that a field of research practice can develop and we, as artists and researchers, can become better at making those decisions.

The main purpose of this essay is to explore the methods used in the artistic research project *Goodbye Intuition* from the point of view of the often repeated claim that artistic research is about acquiring knowledge from within the process, from the inside.¹ This claim is often put forward in opposition to scientific research in which, in this extremely simplified model, the researching subject is not as often entangled with the object of research (although there are numerous examples of this also in science). Exactly what constitutes this privileged *inside* or how it is made accessible to an artist is perhaps less commonly addressed. On the surface it is principally a way to explain the central ambition of much artistic research, namely to research the artistic process, either by doing it while being engaged in it, or by working with documentation of the practice that allows the subject and researcher to reenter the process. The research performed in *Goodbye*

¹Since I have been an active part in many of the workshops and laboratories performed by the group *Goodbye Intuition* from the initiation of the project in 2017, I am obviously involved in, and influenced by, any findings and discussions and in that regard I have been on the inside of it. In some of the workshops I also played with the group, but in general my role has been that of an external partner, or critical friend.