

Estuaries

WAYS

Estuaries

OF

Estuaries

KNOWING

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Dear researcher,

I hope this email finds you well. My name is Pia Jacques de Dixmude and I am currently a part of the temporary master programme *F for Fact* at the Sandberg Instituut, that aims to develop narratives for the present by looking at past and future representations of reality through an artistic lens. I am initiating at ARIAS a working group under the novel title *Estuaries: Ways of Knowing* (a place where all the small streams ripple into something much larger). ARIAS as a platform for collaborative research through scientific and artistic practices finds it important to nurture a diverse and sustainable research ecology within its network.

Within which an urgency has arisen: the different ways of knowing and sensing (and the reason for this email). I invite you to enter into an email exchange, a conversation, as I work towards making, printing and circulating the first ARIAS zine publication from our collective thoughts. By doing so, I hope to bring into motion a dialogue around and for the young working group *Estuaries: Ways of Knowing*.

We are not naive; we know that for certain men and women our topics are suspect, or susceptible to dishonoring philosophy. Hypnosis, addicts, witches, the Arabian babblers, peasants, the uneasy dead ... problems that are neither serious nor conventional, as we had little interest in taking them as pretexts in order to score a point against other philosophers—or if we did, it was in order to create just enough space to allow ourselves to try to address our research topics.

Women Who Make A Fuss, p.15

My approach for this dialogue is inspired by the book *Women Who Make A Fuss* (2014). The philosophers and authors and this book, Vinciane Despret and Isabelle Stengers, investigated the academic framework in which they existed. For their research they approached many female scholars with an engaging perspective; wondering not for answers, yet for questions. They asked female scholars which questions should be asked about their academic contexts.

My initiation of these dialogues for *Estuaries: Ways of Knowing* aims to respond to the urgency of researchers. Its aim is to question 'what we think we know' and 'how we think we know it'. It is to wonder what questions about knowledge still need to be addressed within art, science, and research.

If you accept this proposition, we will exchange emails for approximately one month (April 2024). The emails can of course contain references to other texts, images and sound. Extracts will be selected for the ARIAS zine publication: gathering, collecting, and curating, all the answers of the participants.

If you don't feel like participating yet you know someone who would enjoy entering the dialogue don't hesitate to share their contacts.

It would be with great pleasure and interest to meet you and discuss with you.

All the best,
Pia Jacques de Dixmude

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As a first engagement to start the conversation, I would like to ask you the following inquiry:

What
questions
need to
be asked
about
different
ways of
knowing?

This intertwines which elements, discourses, reactions have maybe pushed you to have taken a certain direction within your career, which questions are still needing answers within your research field, how bewilderment or doubt interfered and still interferes, and how some questions are more helpful than trying to find answers.

(Of course your answer may take the direction you feel like; references and images are welcome.)

Best,
Pia

Laura
Cunn

LAURA CULL

On the 26th of February 2020, my much loved Dad died, not long before the first lockdown in the U.K., following the outbreak of the Coronavirus. Before this time, I had identified my theoretical interest in both ideas of unlearning and states of not-knowing.

Building from my engagement with the philosophy of Gilles Deleuze and the non-standard philosophy of François Laruelle, I was interested in techniques for practicing thought as a more reciprocally transformative encounter rather than the kind of vicious circle imposed by a logic of recognition. But it was not until Dad died that I really came to know not-knowing in my bones. It wasn't until the last few months of his illness, that I really understood in every fibre of my body, what it feels like to not-know how to live and to learn to listen to and trust what (parts of) my body knew but "I" did not or could not articulate.

It was not until I entered into this process of trying to live alongside my grief that I felt both the frightening disorientation but also potentially liberating quality of bewilderment. The sense of possibility as well as terror when the ground falls away beneath your feet.

LAURA CULL

You asked what questions we need to ask about ways of knowing. I think I am asking myself about how my research and writing can make space and find language for these different registers of knowledge.

I think I am asking questions about what it means to know something 'in principle' and what it means to know it in a lived sense. I think I am asking how we write from the deep knowledge that emerges in and as life. I am still asking questions about the theories and practices which can support us to place ourselves in states of not-knowing. But I am also now seeking those that can support us when we are propelled into those states by forces outside our control - helping us to take up the invitation to change even in the midst of pain. To learn from pain itself.

Above all, perhaps, for me, I am experiencing grief as a new way of knowing time at the same time as it is an unlearning of still dominant constructs of time as linear, teleological, singular and so forth.

Mariana
Lanari

MARIANA LANARI

I think that we should think more about not knowing, and unknowing (Rogoff / Maharaj). And perhaps start by asking: What does it mean to know? What is knowledge? How do we know? I think of knowledge as an event, in Badiou's sense of event, which is something that can be declared only after the fact, not before. Zizek has a good example to explain this concept, I will try to find it. It's a crucial concept to argue about: the whole idea of 'production of knowledge'. And how this instrumentalisation of knowledge doesn't work. Knowledge cannot be produced like a product. The maximum that can be produced are the conditions for knowledge. If knowledge cannot be known in advance.

And on the contrary, 'unknowing' can be produced much more efficiently. Because once something is known, it is possible to walk backwards, to reevaluate: is this piece of knowledge valid, or is it wrong by nature.

Production of knowledge also gives the idea that it's being produced artificially. Like how fake news becomes a form of knowledge that is produced artificially. What are impossible ways of knowing? Or how is it that that knowledge cannot be produced? Referring to the concept of locus of speech, a concept that has multiple origins (Bordieu, Foucault, Butler) and can

MARIANA LANARI

be used in different contexts, it deals with the different power relations present in different types of discourse according to who is speaking, and from which position. I'm interested in the way that Brazilian philosopher Djamila Ribeiro formulates it not only from an individual perspective, but as a social space occupied by subjects in a position of domination and oppression, according to their social conditions, or social situation.

In my work, I am concerned about what the possibilities are in human computer interaction, in relation to making and maintaining infrastructures that create new conditions for possibilities of knowing (Daniel).

Going back to your question, I think that we also need to ask: how does the 'system' know? ... the system being anything that claims to know.

I will end here.
best
Mariana

PAULIN
ALBUQUERQUE

PAULA ALBUQUERQUE

Interestingly enough, my research work never starts with a question, no matter the medium or discipline I move with. It usually morphs into existence from within the scope of an impression, a sort of alienation that is more felt than it is cognitively acknowledged. I could at present propose it as atmosphere that creates itself, which is dense and opaque, and that I attempt to navigate - to break up its attractive nebula into digestible fragments. One could immediately point out that mine is a somatic, or even affective, rather than rational departure point, and I would agree. Without it, there is no project.

When it comes to principles regarding notions of what is or should be considered knowledge, I gravitate towards Karen Barad's *Onto-Epistemologies*. As an artist and a scholar, I primarily think materially: I engage with creating the most suitable conditions for thought to emanate, to manifest; rather than attempt to determine a priori referential discipline-bound premise. I am therefore less inclined to embrace the current appeal of the transdisciplinary, which I see as an eminently traditional academic proposition, than I am to work within a transmedial environment, where the discursive element can also be a medium. As I see, Artistic Research cannot not (nor should it) be "disciplined."

PAULA ALBUQUERQUE

Working with surveillance and hauntology, in my particular hybrid practice, implies that I regularly engage with a variety of current studies analyzing contemporary urban phenomena and heightened capitalist modes of production. However, the limitation implied by discipline-based observation after the fact, causes me to always tread a parallel path where I am constantly experimenting with these optical/cinematic media and letting thinking unravel through art making processes. Lucy Cotter points out, and I am with her on this one, that each artwork allows a fresh take at what the episteme is or could be to emerge.

There is an entanglement between the processes of accessing previously existing information and creating the conditions for more facts/concepts/affects and perceptions to emerge from continuous experimentation. I would agree on this particular point with Dieter Mersch when he suggests that none precedes nor precludes the other, as these exist in an aesthetic relation.

Wishing you a great week,
Paula

Antonina
Stellen

ANTONIA STEFFENS

Dear Pia,

Thanks for the response. I would like to approach the email, inspired by the movie *HER* that I finally managed to watch yesterday. Joaquin Phoenix plays the role of a "personal letter" writer, who is commissioned to invent personal letters between individuals, based on little details he knows about them taken from photographs, eventually creating some important corner points about their relationship.

This mail does not come in the same pretty handwritten font like in the movie, but maybe I could enter from there and give this mail a similar fake/real personal touch, a sense of authenticity of a conversation and its origin- both taking into account that I imagine what I might know about you and your research, but playing with my awareness of projecting on it.

Maybe there is something about not knowing to start with, a sense of assuming. Assuming a question, or assuming towards a question. A sense of joining you and the questions you ask yourself about ways of knowing. So in that sense I don't know your way of knowing but I am assuming your way of asking.

That brings me into a space that is very two fold to start with: on the one hand I am going very

ANTONIA STEFFENS

close to you, almost empathically sensing why you (or anyone) follows a question but at the same time it also insists on my very personal/ subjective perspective, from where I can actually assume about you. The result of this mail can therefore be very off track from your actual questions and become a sort of over-sharing of concerns of my own. This has been emphasised by the pandemic lately in my life, I am thinking now...

Assumptions, seen as dangerous, can in a way function as a mirror highlighting mechanisms for manufacturing knowledge that I cultivated, or the wider web of relations I have been a part of.

I assume that questions of different ways of knowing may have to do with you (or me) looking for a space to recognise the being of "the other" in its multiple facets.

In the domiciles of knowledge, such as schools, universities and other educative places, we both encounter stimulations in form of thoughts, analysis and documented "facts", such as that we, sometimes in unease and sometimes in release, manage to place our bodies in a world that has been made capable to be embraced by our cognition. I can embrace it.. It simultaneously positions my perspective. And with ease I can lean into the space where my body

ANTONIA STEFFENS

is placed. Yes, I have a body, it's from here that it departs.

Another form of knowledge for me exists in a sort of *gap space*, written as I like to speak about it within my practice. I do share this *gap space*- experience with a couple of befriended artists as well. This gap space has to do with the moment, when our "object" or "subject" of inquiry would deny access to our curious and capable sense of analysis towards it. The research would stagnate, the development of material would stop by blocked communication. It would naturally seem like the source of research being exhausted. But in the emotional entanglement of the individuals relationship to its topic it seems sometimes rather, that this "thing" that you were supposed to learn about, know about, it is throwing you out of your own project.

I want to highlight here that projection and project is a similar word stem. If you are being thrown out of your project, it also sometimes means that your projection cannot longer exist. Here, you enter the blind space. The (get to) knowing appears to have stopped. And a lot of frustrating and doubtfulness would enter the scene: in insecurity and fearfulness, the individual questions the borders of its knowledge: What do I actually know about this?

At other times, when she could raise up in the sky like a bird, she could see how tiny she was at the source, how powerful on the path and how full of memories towards the end. The end was not an end,

she saw, but a melting with Ocean.

ANTONIA STEFFENS

The *gap space*, has for me, different functions: it can motivate to dig deeper or it can humble your sense of inquiry, sometimes even, your sense of how much you should know about something. But also it alerts your senses, it awakens the realm of what I have been calling *speculative empathy*.

Speculative Empathy is for me not about knowing but rather about assuming that there is more to listen to. There are things I cannot grasp, understand, or ever know, any time soon or not yet. I can nevertheless sense their existence by speculating about them being there, in this gap where my knowledge ends and the knowledge of that subject, object (or also subobject) resides..

A.

Jules
Sturm

JULES STURM

I am basing my response on a publication on artistic research: *Eighty-Seven Questions on Artistic Research*. Caviezel, Flavia & Markus Schwander (Eds.), 2015. SARN (Swiss Artistic Research Network).

I will quote a few questions from this work for two reasons:

- I like using, re-using, re-sculpting, de-scripting, un-learning and un-making archives of knowledge that already exist, as I have learnt that if we ask new questions about existing archives of knowledge, we gain alternative insights. Ideally the archives being questioned are beyond what we might call "the knowledge canon" and incorporate what Jack Halberstam refers to as "silly archives" and "low theory" (*The Queer Art of Failure*, 2014).

"I believe in low theory in popular places, in the small, the inconsequential, the antimonumental, the micro, the irrelevant; I believe in making a difference by thinking little thoughts and sharing them widely. I seek to provoke, annoy, bother, irritate, and amuse; I am chasing small projects, micropolitics, hunches, whims, fancies." (Halberstam 2011: 21)

The quoted questions express some of my own concerns about the topic of "knowledge production":

1. How do we get/come to know?

JULES STURM

2. What's the price of knowing (otherwise)?
3. What are the consequences or the effects of my/others' knowing?

1. "How can the unknown be discovered in the well-known? Or: how could we look at the familiar from another perspective?"

(Susanna Kumschick, No. 41)

2. "Who is going to pay?"
(Sabine Hagmann, No. 6)

3. "Does the Earth's rotation slow down when all people make a leap into the air towards the east at the same time?"

(Daniel Brefin, No. 18)

- Ever since leaving behind academic work-life, engaging in artistic modes of knowing, thereby questioning the practices involved in "scientific knowledge production", I have become more interested in the processes of how we come to know, rather than in the product of that knowledge, if that even exists. The processes of coming to know are expressed in and through the practices we engage in everyday life, in doing art, in using our bodies for work, fun or sex, or in thinking.

I therefore learnt to ask questions about my own "doing" when I read, write, observe, or talk, and these questions are characterized mainly by the fact that they

JULES STURM

can never be concluded, but always followed up on....

- What I learn from engaging with the eighty-seven questions is, to ask ever more questions about alternative knowledge production that I miss in the book:

How can we introduce concepts and practices of learning, teaching, and educating into our concerns about knowledge production?

What role can we give to our bodies, senses, and emotions when considering different ways of knowing?

MANIAMA
MANIAMA

MARIANNA MARUYAMA

I used to respond to these types of questions as a student, so maybe that's why this question triggered a response connected to my experience of being a student. Early this morning, just before waking up, I remembered a very specific feeling I had, a memory from more than 20 years ago. It is a feeling I had forgotten about, a feeling I had not even realized I still had access to. Perhaps it is also a little invented, and now with the passage of many years and many other experiences I remember it differently.

Before I go on, I want to say that there is a predominant way of knowing, one that is bound to experience and the perceived passage of time. This is a sense of knowing, not a way of knowing, and it is closely bound to past experience. The sense of knowing means that something already happened, it is in the past and has been contained, processed and held. But the experience of knowing, and the way of knowing is actually very different, because the experience of knowing means holding both the known and unknown at once, maintaining a very time-permeable duality.

Let me try to describe the feeling I remembered without giving too many biographical details. In that way, I hope the story might feel a little closer to you.

On her course, she was mostly chatting with the wind, asking him to take her again on his wings, as she so much liked to see her body from a distance.

MARIANNA MARUYAMA

When I first started my bachelor's program, I had a precious feeling of newness, wonder, and potential all around me, something I have experienced since then only when moving to a new house, a new country, or falling in love. I felt unencumbered and unknown. I felt things were possible and that I was in a position to shape my life the way I dreamed it could be. This sense was illusory in many ways, since we carry our pasts around with us, but it was valid and accurate in other ways. I'm trying to avoid the rhetoric of self-help books, but I actually do think that if we are able to give ourselves over to our own potential, the only limits left really are the ones we, ourselves have put in place.

At that time, one of the only times I ever felt this in my life, I really believed I had no dead weight to carry, and no externally imposed expectations. I trusted I could fully give myself over to becoming myself, as opposed to the person I had been while living together with my family under their terms and expectations for me, that is the person they thought I was, shaped by the local environment, language and family culture. Quite simply, in my new environment, no one knew me, and no one knew where I had come from. I was free to study what I wanted, and to start to try to become the

MARIANNA MARUYAMA

artist - and person - I'd really wanted to become.

That feeling, of not knowing what lay ahead, and not anticipating a predetermined outcome is the feeling I want to try to keep close. That feeling, which goes against the nature of habit and routine, says that every day and each moment has the potential to become something other than what they might seem to be. In seeking out a feeling, maybe there is a way of knowing that takes the permeability of time into account - what you think you know now merges in a liquid flow together with what you might know in the future and what you already forgot you 'knew'.

So the question that needs to be asked is: how to keep this feeling close - of looking to the future without expecting something specific? In research you're bound to find things you were not looking for when you have a set research aim in mind. But I want to backtrack even one more step, and not know what I am looking for but look anyway. This is the challenge for me. So I suppose this is a question of not knowing, but also speculating, remembering, imagining, dreaming, and feeling as much as it is a question of knowing.

MARIANNA MARUYAMA

How do you hold the experience close - or even the knowledge - of not knowing while pursuing a possible future? Maybe we can draw upon half-remembered, unintentionally edited memories of feelings, to try to recover those different ways of knowing in our lives right now.

Enrique
Sweetman

ELOISE SWEETMAN

Hi Pia,

thanks for this question.

Martine Batchelor, a meditation teacher, once told me of the koan "What is this". It is a phrase that is meditated on without expectation of an answer.

She writes "The whole story is considered the koan, and the question itself, "What is this?" is the central point-hwadu in Korean, or huatou in Chinese. The practice is very simple. Whether you are walking, standing, sitting, or lying down, you ask repeatedly, What is this? What is this? You have to be careful not to slip into intellectual inquiry, for you are not looking for an intellectual answer. You are turning the light of inquiry back onto yourself and your whole experience in this moment.

You are not asking: What is this thought, sound, sensation, or external object? If you need to put it in a meaningful context, you are asking: What is it that is hearing, feeling, thinking? You are not asking: What is the taste of the tea or the tea itself? You are asking: What is it that tastes the tea? "What is it before you even taste the tea?"

<https://tricycle.org/magazine/what/>

Seeing would only happen when Wind was kind enough to take her up with him, so that she could see both her source and the place where she was heading at. There is still something, she noticed, something

ELOISE SWEETMAN

Contemplation without answer allows for different ways of knowing and not knowing. The goal in my work as a curator that is interested in the experience of not knowing and intimacy is to allow the experience of exhibition-making to give way for different ways of knowing and not knowing. Exhibition-making is a contemplative process.

Warmest regards,
Eloise Sweetman

Martin
La Roche

MARTIN LA ROCHE

I came late to the conversation, but I was wondering about the word need. There is a sense of urgency embedded in the questions to be asked.

What questions need to be asked with urgency about the ways of knowing.

I have a particular anecdote that your question reminded me of.

Once I was writing a book called *Karesansui* that was about my experience with Japanese gardens. Don't imagine a huge text, but it was a group of solitary sentences that page after page were narrating a chain of encounters. "In the botanical garden of Lisbon there is a plaque" it started. And then it jumped to another page: "A story about the Ginkgo biloba and its relation to Hiroshima, Japan." The sentences were written in five different languages. If you didn't know the language you would have missed the understanding of that sentence. Each language was associated with a character in the story.

The English part was like a red thread associated with the Ginkgo and its journey.

The Spanish to a book and a conference by a writer and my own practice in Santiago de Chile. The Dutch to a garden wanderer

MARTIN LA ROCHE

in Buenos Aires coming from Maastricht.

The German to a composer and professor in a Conservatorium in front of an academy of art. Finally the Japanese was the garden itself maybe, or the Sakuteiki, the manual that talked about it.

The perfect reader for this book was someone who could read Spanish, English, Dutch, German and Japanese.

But a fragmented reading was also possible. You would get just those parts and the narration had a different perspective. A little bit like in some Classical Japanese dry gardens where from one position you see two stones, from another one you can see three or four, but never the whole.

I tell you this because I had a struggle with the translation of the only Japanese sentence in the book.

In my writing it needed to be the following: I need to know what it means.

Suchan Kinoshita, who accepted my request for a translation struggled with it. She told me that she couldn't translate it alone, but she proposed to ask a group of Japanese friends in Brussels

MARTIN LA ROCHE

and translate it together with them. After some weeks, they came back to me with a negative. They said that they couldn't translate the sentence that I asked for. At least not literally. And the reason for this was that in Japanese you couldn't "know" what something means. There was not such an idea. In very concrete language construction, in Japanese you never know what something means. It is always a process, never something that you get to know. They proposed me some similar sentences. I need to interpret what it means. This was possible, because the verb interpretation required an ongoing action. It was not finished but it was being constructed. At the end that was the sentence printed in one of the pages of the Karesansui book.

So in that sense I relate this need, not just to an urgency in terms of survival or something that needs to be done in order to continue living with others, rather in the urgency of having to ask questions again and again in order to be involved with the knowing. Even though we could come to an agreement about basic issues, there will always be a reconsideration that it is adjusted at the very moment of asking questions.

6 years ago I was given this box after buying a cake in a bakery in

MARTIN LA ROCHE

Maastricht. I kept it since then and used it for storing old light bulbs that I collected. As a gatherer of random things, it was also a way of dealing with some ideas like 'don't throw away light bulbs to the normal trash, it can be dangerous to the environment, they contain mercury'. I also used them to make photographs, or cyanotypes to be more exact.

Last year I presented it as one part of an installation in an art show called '2020'. The words: 'my sweet break' became something completely new. I didn't know what I was thinking when I decided to save the box. Maybe I was just interested in the size and color and typography. But now the sentence became almost like a statement, a description of an attitude related to this box and its content.

Today I found it again. And I decided to include it in this email. Lately, I feel that the whole work time has become scheduled and organized. I have several things to do every day and many are in relation to a screen. The machine is completely wired to my body as I write with a keyboard on my legs, headphones on, my eyes looking at the screen. There is less space for wandering (concrete due to spaces closed like museums and mental because of the pandemic constrictions) and then I thought

MARTIN LA ROCHE

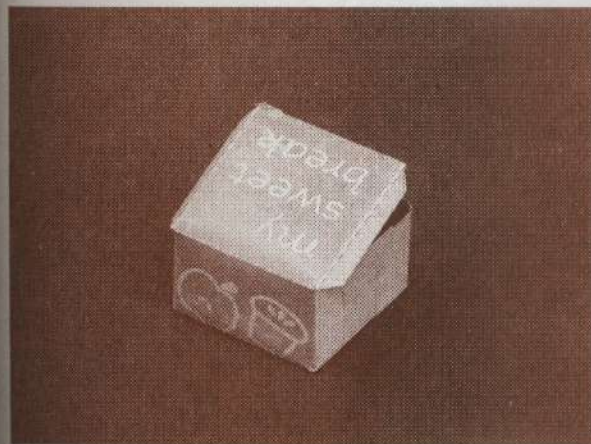
if I could wander throughout this email. At least as a ruminating exercise.

But thanks for this 'Sweet Break'
It was mine at least.
I hope it can be yours now.

All the best
Martin

filled by this much thinking, River got down to her benches and returned to indulging the awareness of feeling - the fish, the stones, the humans, the birds, the wind, a brother river joining in.

MARTIN LA ROCHE



Tamara
Witkowska

TAMARA WITSCHGE

You ask "What questions need to be asked about different ways of knowing?" and I notice this question blocks my thinking. As you have noticed, I did not respond to this question. And though I tell myself, and you, that it's because I've been busy with preparing for my inaugural lecture while caring for two girls, my team and all other work, I know it's not entirely the full story. Have I not found ways to deal with other stuff in between, read books, answer emails, found time to sit leisurely in the sun?

The more honest answer is: is that I don't know how to respond to this question. It feels like I am doing a school test and I do not know the trick. And as I write this, I'm back in school, being told that I shouldn't make things so complicated, it's a simple question and I overthink things. Is it a simple question? When I read it, I feel there is information needed to be able to answer, information that I lack. I should know this information (and so I don't ask you to rephrase it). And if I would know it, I would be able to give you the answer that you want from me (as indeed, there is an overwhelming feeling that you are looking for a specific type of answer).

So in the weeks I didn't answer your question, my mind every now

The moon was rising, bright and warm like a banana pancake soaked in thick honey. River fell asleep smiling at her fantasy and her waters kept rolling, not caring much whether River was asleep or awake.

TAMARA WITSCHGE

and then went back to this question, as it waited to be answered. Hoping it would be like a crossword puzzle, where if you don't know the answer, you leave it be to return to it another day to find that your subconscious has found the answer during the night, and you can fill it in. And I alternated between wanting to give up on participating and wanting to tell you off for opening with such an abstract question when I was expecting a more conversational, personal style of dialogue to break our academic discourse. But I knew. I knew that the pulling out and blaming were mere means to not be vulnerable and state: "I don't know." I don't know what you're asking, what you're looking for, I don't know where to start with this question. Not knowing, though it's my most solid knowing, still feels dangerous in an academic setting.

But of course, as weeks have passed, I am no closer to an answer, and I feel only further alienated by your question. So here goes, at the risk of you telling me I shouldn't complicate matters so much: can I ask you to rephrase the question?

Warm regards,
t



A note from Katie Clarke:

When Pia proposed this project to ARIAS I was not fully aware of what she really set out to do, though I knew it was an important one. In three months she wanted to document the arias network's thoughts about the 'steady streams of knowledge' within it. While reading and reflecting on her small collection of pieces that set something exciting in motion, I of course also find myself reflecting.

I don't consider myself academic, or someone to hold the knowledge that others might. I have always been distant from my intellectual knowledge as I recognise my body, or gut, or my movements as the tools that help me discover.

I also think about the temporality of my own knowledge dying with my body and with my memory. Which reminds me to ask the question: Who am I? Somehow I think if I claim to know that, then it means I probably don't understand very much.

I would like to thank the different participants for the investments of their time and thoughts within the discussions we have had, where the first exchange can be found in this zine. The question I sent was meant to trigger my own position, as I am in a way asking about my role within my vague and challenging thinking practices in the circulation of knowledge. The urgency that is felt through the creation of the working group is then confronted to the fact that to interrogate our grounds and our backgrounds takes time and space. I hope that this may lead to other discussions, as also a way to meet in a particular way the different participants. I have been very touched by your answers, and your trust during our exchanges.

I would like to thank **Laura Cull** for her openness on how 'unknowing' has been present in her life lately. I would like to thank **Mariana Lanari** for bringing up the position of which systems are at play and how to relate to them when speaking of circulation. I would like to thank **Paula Albuquerque** for expressing how her research begins from an impression rather than rational departure point, which relates to the very specific description of **Marianna Maruyama's** feeling when she was a student, for which I am also very thankful. I would like to thank **Antonia Steffens** for contributing with words about speculative

empathy - a gap space which alerts your senses - which for me addresses what is missing within academic frameworks. I would like to thank **Jules Sturm** for raising up that existing knowledge can be re-used for alternative insights and for all the different references which were exchanged with me. I read this with a lot of pleasure. I would like to thank **Eloise Sweetman** for sharing the contemplative process that she brings within her work as curator. I would like to thank **Martin Laroche** for his 'sweet break' and wanderings through (untranslatable) words. I would like to thank **Tamara Witschge** for emphasizing the importance of not knowing in the academic setting and how to express it, and for pushing me to reformulate and to think again about my initial question. I would like to thank **Iuliana Varodi** for the beautiful text *River and Ocean* which shimmers between this first zine *Estuaries: Ways of Knowing*.

Best,

Pia



ARIAS PUBLICATION

This zine is the first step in the creation of the thematic line Estuaries: Ways of knowing launched by ARIAS in 2020.

If something in this Zine resonates with you and your practice then please get in touch at info@arias.amsterdam to continue in this exploration.

ARIAS is a Platform for Research Through the Arts and Sciences founded by University of Amsterdam (UvA), VU Amsterdam (VU), Gerrit Rietveld Academie (GRA) / Sandberg Instituut (SI), Amsterdam University of Applied Sciences (AUAS) and Amsterdam University of the Arts (AHK).

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