

# EXPLORING BALANCE IN DIALOGUE

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## **Structure of this Book and Thoughts on the Presentation of Research**

What you are currently holding in your hands is the outcome of my research process in the Minor “Research in the Arts” at ZHdK (2025/2026). As the time for it was short, it is to be understood as a sketch about how my further research trajectory could eventually look like. It is not a final version but a work in progress. Many parts will be reworked and deepened, which I plan to do in a next step after this book.

My research was all about dialogue: dialogues with myself or intrapersonal dialogues, intrapersonal dialogues as research method, and dialogues with an audience while presenting my research. During my research process, the following questions developed as the core of my project. They present themselves in three layers:

Layer 3: What do different media of presentation reveal and expose about my research?

Layer 2: What potential do intrapersonal dialogues offer as a research method?

Layer 1: How can I consciously perform in a dialogue to create balance between the participants?

In this book, you will encounter different media dealing each with one or two or all layers of my research. The book itself is an attempt to make suggestions for the third layer: I try to present parts of my research in different media, starting with a research paper in a more academic style, followed by an informally written dialogue and ending with an envelope containing “failures” -or paths not followed - in my research process in text and image. In addition, there is a poster that

serves as book cover which shows the research process and findings in image-text-relation. This relation is extended in a recorded and little modified VJing session which is accessible via a QR-Code. If you go carefully through the book, you will also find a hidden poster with a digital collage of the research.

Currently, I can only make a hypothesis about how each of the used media works as a presentation tool for research. My ideas are based on personal experience, and from there I decided which medium fits which part of my research best.

I used images especially for the sensorial part of my findings, which should be shown in “moods” rather than in words. I experience words as very specific, whereas images allow to say many things in one moment and are less defined. The output of this idea is on the one hand the poster with video-stills and text-fragments which should be understood in a poetic way referring to my topic of balance in dialogue. On the other hand, there is the almost-live-performed video you can access via a QR-Code. I chose the practical solution of the QR-Code as I don’t know other suitable ways to integrate video in printed media. The image-text-relation could be read as an attempt to interweave or superimpose text and image .

In my videos I integrate a sound layer which allows the viewing to be experienced more sensorially. The sound layer contains songs with lyrics, which also served as a resource in the written dialogue. I used the written dialogue to explore the research question of layer 1. I preferred dialogue instead of other types of writing because it is personal and represents closely my thoughts in the process. This helps others as well as myself to retrace my findings. Thereby I hoped to create a kind of a bridge between research process and findings and make my research relatable. A disadvantage of this approach is its tendency to produce lengths of text. That requires time from the audience to go through it, which is not suitable for all contexts in which research is

presented. A counterpart for that are the connections between key-terms I generated from the written dialogue. They are inserted at specific pages of the written dialogue to point out some relational findings. If someone goes through the text just watching at these relations, one can already get an impression of what the dialogue is about. The research paper in addition is a reflection of the written dialogue and is therefore about layer 2, but it could also be about layer 1, which means about the same topic like the written dialogue.

Furthermore, I use cards for my “failures” in the research process that relate to all layers. I considered cards as suitable because they are loose and they allow to be mixed, because there is no order of the failures. They also offer to be worked with and re-used, in terms of “productive failure”, rather representing elements to be disregarded in future research processes. I see the failure-cards as yet untrodden paths which can still be followed. They don’t have a timeline but exist next to each other. They thus allow the reader to use one or several cards at a time or to take one with them.

Perhaps you would like to take the next step along one of these paths. In any case, enjoy the book!