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Situated at the boundary between the Liberal Arts and diverse scientific approaches, artistic research has been developed within the last few years in terms of admitting various forms of knowledge acquisition. My presentation will deal with an art performance, which is actually not meant to be research, but I will argue that it can be interpreted as a data collection that gives an answer to methodological and methodical challenges the Children’s Studies face since they arose about 30 years ago.

**Artistic Research**
In general, only such projects that call themselves artistic research and argue for it are regarded as artistic research. These approaches usually are characterized by using artistic methods like collecting, displacing, discovering in terms of revealing or packing out etc. for scientific aims. However, in my presentation I argue for taking works of art in general as translations of subjective intentions, even theories into particular experiental settings and, vice versa, they serve as experiental settings to discover subjective intentions and theories. My argument is that works of art in general can serve as a key to subjective experiences, also without making this aim explicit. The following piece of an art performance is an example for a particular experiental setting revealing subjective intentions and even theories by making use of an object. This object or instrument is camera-glasses: a small, not visible camera, built into ordinary spectacles. Originally invented by the artist Heike Schuppelius one can meanwhile buy them at rather low prices. These camera glasses are mainly made for fun or for detective practices and not for artistic, pedagogical or scientific purposes. In order to refer to its artistic qualities I call them “Seeing Glasses”.

The name of the art performance of Heike Schuppelius (2001) is „Through the Eyes of Others“: She sent out four performers equipped with camera-glasses on foot through an urban area. The resulting filmed sequences are determined by the field of vision and by the head movements of the participants. According to the artist, the acting persons forgot the filming camera after a short time wearing the spectacles. According to this, their movements are supposed to be spontaneous and even genuine, and the film-material is supposed to testify an approximation of the authentic view of the individual camera-person. - Axel J. Wieder writes about the performance in the Complete Catalogue German Academy Rome, Villa Massimo (2004): “The resulting filmed sequences are determined by the field of vision and head movements of each participant. The scenes, therefore, present an approximation of the authentic view-point of the performer. They follow the subjective awareness of a path determined by the actions and reactions, personal customs and interests of each camera-person. Unplanned events, chance encounters and the urban environment are also written into the film. Alongside it, the project is documented by a map showing the paths and experiences the recorded interactions of the camera-participants. The result is a film where the recipient can perceive the same walk from four different points of view.”
In the following I will argue for using the “Seeing Glasses” not only as a pedagogical tool, but also as a research instrument within the Children’s Studies. In this field it will be discussed, whether and how the “Seeing Glasses” make it possible to (soundlessly) record the spontaneous gazes of the kids.

**Using the “Seeing Glasses” in the field of Children’s Studies**

In general, Children’s Studies aim at a scientific research *with* children and young people in the age of 1 to 16 and not *on* them. A research *with* children works out their perceptions, perspectives and views of reality by also taking the social and material circumstances of their interpretative activities into account. At a first glance the fact is striking that the possibilities of getting the perspective of a 2-year old scientifically into sight are very different from a research *with* a 5-year-old, or a 16-year-old. Looking at younger children Children’s Studies face the lack of an autonomous and sovereign epistemic subject and the researcher is confronted with a high degree of dependencies of children. This is also true for elder children, but very different in its quality. Thus, the first results of Children’s Studies are, in short, that their subjects, the kids can hardly express their perspectives in words. They are supposed to interpret reality by applying inadequate, more or less idiosyncratic categories, at the same time striving for meeting the expectations of the adults or of the peer group. In terms of the quality of data it is e.g. stated that it is often difficult for an adult researcher to gain the confidence of children. The chances of understanding children are mostly seen as dependent on their age and individuality. Besides that, researchers complain that children do not articulate themselves honestly and consistently in every situation in terms of following up the demands of the adults. Besides that, younger children are supposed to mix up facts and fantasy, past and present, persons and places etc. (Cp. Hülst 2000). In short, even in the field of research that shows a keen interest in the perspectives of the children these are however regarded as deficient.

According to Morrow & Richards (1996), the well-established rules for scientific field work and subsequent data analysis and the presupposition of an idealised adult communicator go along with a strong symbolic violence.

By examining the child-specific practices, perspectives, views and self-expressions as well as its conditions Children’s Studies could moreover work out alternatives to the exclusion of different forms of (self-) expression from conventional scientific research. Such a research could lead to a democratisation in general, at first in the field of pedagogy. One thus has to face the special theoretical, methodological and methodical affordances connected to a more inclusive investigative perspective.

Against the background of the complex of Children’s Studies it is a special challenge to develop a methodology and method for the data-based examination of the motives, sense-making processes, interpersonal interactions and practices of children.

Nevertheless, one cannot quite understand the problems of Children’s Studies if taking into account that practical pedagogy is full of examples of successfully working *with* children, helping them to articulate their views. Practical pedagogy would not at all be effective if it would stick to the traditional rules of symbolic power. In contrary, learning settings are made to give the children and youngsters a voice. This can also be true for the complex area of social research. Thus, one can assume that developing pedagogically inclined approaches opens up the way to overcome the blind alley within Children’s Studies. This hypothesis is contrary to the well-introduced and clear hierarchy of a devaluated pedagogical practice and a high-esteemed pedagogical theory and scientific research in the field of pedagogy (cp. Bilstein).
Didactic tools enable the children to interpret their world, this can be narrowly focused on a certain learning goal, or it can be open. In any case a didactical tool or setting can serve the researcher as an instrument for data collection. Especially digital media are expected as allowing for innovative ways of data collection.

My proposal is to interpret the "Seeing Glasses" as exemplary for such an approach. At a first gaze one may think that camera-glasses can be used as research instruments without a pedagogical frame. However, I am critical in this regard, as I think that using them within a research project may bring more or less the same problems as described above; the children or youngsters may then use the camera-glasses in order to please or disturb somebody, to follow or break with social rules etc. Research with the children encloses the empowerment to be able to participate in the research and making one’s voice heard. Empowerment in the field of social research needs a pedagogical framing.

Thus after my presentation I would like to discuss with you, whether you think that the pedagogically framed use of the "Seeing Glasses" are really testifying an approximation of the authentic view of the individual camera-person, or if you think not, why not.

The project is divided into five phases, accompanied by ethnographic participant-observation at selected sequences at an analysis of the film material:

1. At first the pupils of a 7th grade work on the advantages and possibilities of using digital media as well as on the risks (such as online-bullying, being attacked by hacking, viewing violent or hateful contents, divulging personal information online, economic exploitation, physical and psychological health-related problems, even sexual abuse). Then they learn about the "gaze" in terms of diverse formats of social inclusion and exclusion in diverse philosophical theories and cultural approaches (Žižek, Sartre, Lacan, Foucault). They work out rules for the use of the "Seeing Glasses".

2. During one week they wear "Seeing Glasses" producing digital pictures and videos during the lessons and the breaks in school. As they are supposed to forget the glasses and act as they usually do, the time of this project phase will depend on this condition.

3. Out of the raw film material short film sequences of each child are selected and presented to the group in order to ask them for analyzing the source. Supported by the pedagogues they give reasons for their decision: How is somebody moving her/his head? What is in his/her focus? What does s/he do, when someone else is speaking to her/him, moving to her/him or touching her/him? What seems to be important for her/him? Supported by the pedagogues they find titles, explanations and commentaries for the films.

4. The children are encouraged and guided by a specialist in cutting, joining and editing the video files to produce a visual statement about their everyday school life. We expect that the children will speak a lot about their experiences with digital media in general.

5. This project is embedded in a larger project DIGIT-M-ED focusing on the digital self-expression of children and youngsters in different countries. The children from the various hyper-connected schools within DIGIT-M-ED watch the pictures made by children from another country and discuss these and again their own statement in the classroom. They may respond their peers in other countries by writing or posting pictures or further videos.

This project is planned for spring 2015. I would ask you, whether you agree with me on the two main theoretical hypothesis of the project:

Is the pedagogically framed use of the “Seeing Glasses” indispensable?

Is there indeed an approximation of the authentic view of the individual child?