

Delight- ful Doing 2

Public Lecture Series 2026/27

**Trier University
of Applied
Sciences**
Campus
Gemstones &
Jewellery

Delightful Doing 2

Artistic Practice: Ways of Questioning the World

What does it mean to conduct research through artistic practice? What kind of knowledge can emerge from it? The openness of the artistic process – the unpredictability of its course and outcome, as well as of its effect on those who encounter the work – holds a particular potential for insight.

Further perspectives emerge when different disciplines and forms of knowledge come together. What happens when their methods meet? What new questions can arise from these encounters?

Delightful Doing 2 approaches these considerations from different points of view. The four lectures follow neither a fixed definition nor a shared understanding of the field. Instead, they offer possible responses to an open question: What can be discovered through these different paths – and how might they change our understanding of what research can be?

About Delightful Doing

Delightful Doing is an interdisciplinary public lecture series organised by the Campus Gemstones & Jewellery in Idar-Oberstein and presented within the framework of the *Idar-Obersteiner FormDiskurs*.

Taking place each winter semester, it is dedicated to a changing theme that connects artistic practice with broader cultural, social and intellectual questions. Invited artists, researchers and thinkers contribute their own perspectives and experiences. Open to students, members of the university and the wider public, Delightful Doing creates a space for exchange and discussion.

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Trier University of Applied Sciences

Faculty of Arts and Design
Campus Gemstones & Jewellery
Saarstraße 2, 55743 Idar-Oberstein
Tel.: +49 [0] 6781 9463-0

Concept & Coordination:

Julia Wild M.A., wild@hochschule-trier.de



28 October 2026

Before the Work Begins

Jürgen Krause

Jürgen Krause's works emerge from simple actions that often require careful and precise preparation. He primes paper, draws lines by hand or sharpens tools – activities that may appear straightforward, but depend on techniques that are tested, practised and gradually mastered. This preparation provides him with the knowledge and experience needed to begin, yet it does not prescribe what follows.

It is precisely this relationship between preparation and uncertainty that is central to his work. Knowledge and experience provide a starting point, but do not determine the outcome. Through the continuity of making, the relationship between process and result, preparation and completion begins to shift. Something can emerge that can neither be fully planned nor anticipated. Krause's practice raises a central question of artistic research: How much knowledge does it take to enter the unknown – and what kind of knowledge only emerges along the way?

Jürgen Krause is a German artist based in Frankfurt am Main whose work encompasses drawing, objects and installation. He describes a central aspect of his practice as one in which preparation and execution coincide, characterised by reduction and close attention to everyday actions and materials. He studied at the Kunsthochschule Mainz and the Städelschule Frankfurt. His work has been exhibited at institutions including Museum Wiesbaden, Kupferstich-Kabinett Dresden, Kunstmuseum Bonn and Bundeskunsthalle Bonn.

11 December 2026

The Productive Unknown

Nikolas Papadimitriou, Akis Goumas
& Biljana Klekachkoska

What happens when archaeologists and artists address the same questions from different directions? Their collaborative work in experimental archaeology creates a space in which historical knowledge meets making, material experience and open-ended exploration.

Archaeology begins with evidence from the past and seeks ways to interpret it, while artistic practice can introduce intuition, experimentation and outcomes that cannot be fully anticipated. Rather than simply combining two disciplines, the lecture examines what happens in the space between them: how methods may shift through exchange, where blind spots become visible, and whether new questions and forms of knowledge can emerge that neither discipline might have reached on its own.

Nikolas Papadimitriou is an archaeologist and Director of the Paul and Alexandra Canellopoulos Museum in Athens, specialising in Aegean archaeology and material culture. His long-standing collaboration with contemporary jewellery artist **Akis Goumas** brings together archaeology, historical research and jewellery practice. Jewellery artist **Biljana Klekachkoska** joined this exchange more recently, beginning with an internship at the Canellopoulos Museum and later contributing, together with Goumas, to research on Byzantine gold jewellery from the museum's collection. An alumna of the Gemstones & Jewellery Department in Idar-Oberstein, Klekachkoska has a particular expertise in filigree, which she continues to explore within contemporary jewellery.

13 January 2027

Rethinking Artistic Research

Silvia Henke

Artistic research, in Silvia Henke's understanding, needs to be approached on its own terms rather than measured against the standards of scientific research. In the *Manifesto of Artistic Research*, which she co-authored, the aesthetic is understood as a distinct mode of thinking and knowing, grounded in artistic practice, experience and perception.

Building on this position, Henke explores what kinds of knowledge can emerge through artistic practice and how materiality and aesthetic experience shape this process. If artistic practice is understood as a way of thinking and producing knowledge in its own right, this also raises questions about what we recognise as research, how such knowledge can be articulated and shared, and which forms of understanding may escape established academic methods. Rather than seeking a fixed definition of artistic research, the lecture approaches the field through the aesthetic and considers what these different ways of knowing might contribute to education and society.

Silvia Henke is a cultural theorist, writer and Professor of Cultural Theory at Lucerne University of Applied Sciences and Arts – Design Film Art, where she is also Dean. Her research and publications explore artistic and aesthetic thinking, visual culture and art education, with a particular interest in how aesthetic experience shapes processes of learning, perception and knowledge.

20 January 2027

From Practice to Research – and Back

Patrícia Domingues & Edu Tarín

How does artistic practice become research – and what happens to it when it enters the context of a PhD? Patrícia Domingues and Edu Tarín approach these questions from two different positions: one looking back on a completed doctorate, the other from within an ongoing one.

Their research follows distinct paths. Domingues' PhD grew out of her work with stone, exploring fracture, landscape and the tension between material agency and artistic control. Tarín's current doctoral research investigates the changing relationship between craft and technology, bringing traditional making into dialogue with machines and new forms of production. Both reflect on how such questions emerge from practice, how a doctorate can reshape the way an artist works, and what is gained – or challenged – when artistic practice enters an academic research context.

Patrícia Domingues and **Edu Tarín** are jewellery artists and researchers who both completed their Master's degrees at the Gemstones and Jewellery Department in Idar-Oberstein. Domingues works primarily with stone and geological materials, exploring material transformation and the boundaries between natural and artificial. She completed her PhD at PXL-MAD School of Arts in Hasselt and is currently a lecturer at the Royal College of Art in London. Tarín's practice centres on gemstones and lapidary techniques. He is currently pursuing his PhD at the Royal Academy of Fine Arts Antwerp, where he also teaches.

Speakers and Dates

@ Campus Gemstones & Jewellery

Wed, 28 October 2026

Before the Work Begins

Jürgen Krause, Artist

Fri, 11 December 2026

The Productive Unknown

Nikolas Papadimitriou

Archaeologist & Museum Director

Akis Goumas & Biljana Klekachkoska

Jewellery Artists

Wed, 13 January 2027

Rethinking Artistic Research

Silvia Henke, Cultural Theorist

Wed, 20 January 2026

From Practice to Research – and Back

Patrícia Domingues & Edu Tarín

Artists & Researchers

- Wednesday or Friday
at 6:30 pm
- Free admission
- Open to the public

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www.hochschule-trier.de/es

