

## Parallel Session

## Relational Knowledge in Artistic Research in search of a reality that can only be clarified through art

Literature on epistemology usually identifies three main types of knowledge — propositional knowledge (or factual knowledge, the *know that*), procedural knowledge (or practical knowledge, the *know how*) and experiential knowledge (or knowledge by acquaintance / contact, the *know what it is like*) —, before consistently focusing its efforts on propositional knowledge alone: within traditional academic affairs, *to know x* equates with *to know something about x*.

In recent decades, artistic research (AR) has pioneered an important turn towards other kinds of knowledge, as artistic endeavours often involve procedural knowledge in the making of the artwork and experiential knowledge in its presentation, which is particularly relevant in the case of the performing arts. How to document, assess and disseminate these types of knowledge — and how to articulate them with the traditional, logocentric ways of documenting propositional knowledge — thus became a major concern of the practitioners of artistic research.

In this presentation, I will focus on a particular kind of experiential knowledge, one that I will name *relational knowledge* by articulating it with both *relational ontology* and what Martin Buber calls the *I and thou attitude*. I will make the case for the relevance of *relational knowledge* in our current historical moment and show how AR provides the best environment for its flourishing. Finally, I will strive to show examples of this particular type of AR, identifying the ways it can be prepared, developed and disseminated. A focus on *relational knowledge*, I believe, will strongly support the critical role of AR in providing encounters that can drive meaningful societal changes.



**Rui Penha**

**CESEM, IN2PAST, ESMAE – P.Porto (Porto, Portugal)**

[ruipenha@esmae.ipp.pt](mailto:ruipenha@esmae.ipp.pt)

Composer, media artist, and performer of electroacoustic music, Rui Penha was born in Porto in 1981. He completed his PhD in Music (Composition) at the University of Aveiro. His music is regularly recorded and played in festivals and concert halls around Europe and North America, by musicians such as Arditti Quartet, Peter Evans, Remix Ensemble, or the Gulbenkian Orchestra. He was a founder and curator of

Digitópia (Casa da Música, Porto) and has a deep interest in the relationship between music and its technology. His recent production includes interfaces for musical expression, sound spatialisation software, interactive installations, musical robots, autonomous improvisers, and educational software. More recently, Rui has focused his attention on the problems of defining and guiding artistic research. He taught at several Portuguese institutions, in both music, art and engineering faculties, and is currently vice-president for research at ESMAE and a researcher at CESEM.

## Parallel Session

**Main bibliography:**

**Bernecker**, Sven, and Fred **Dretske** (eds.). *Knowledge: Readings in Contemporary Epistemology*. Oxford, UK: Oxford University Press, 2000.

**Buber**, Martin. *I and thou*. London, UK: Bloomsbury, 2013.

**Davidson**, Donald. «Three varieties of knowledge». In *Subjective, Intersubjective, Objective*, 205-220. Oxford, UK: Clarendon Press, 2001.

**Dewey**, John. *Art as Experience*. New York, USA: Perigee, 2005.

**Harman**, Graham. *Object-oriented ontology: a new theory of everything*. London, UK: Pelican Books, 2018.

**Heidegger**, Martin. *Being and Time*. New York, USA: Harper & Row, 1962.

**Penha**, Rui. «On the Reality Clarified by Art». *ÍMPAR: Online Journal for Artistic Research*, 2019, 3-44.

**Yannaras**, Christos. *Relational Ontology*. Brookline, Mass: Holy Cross Orthodox Press, 2011.

**Wittgenstein**, Ludwig. *On Certainty*. Oxford, UK: Basil Blackwell, 1969.