

Epistemology of Artistic Research Chances and Challenges



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Situating myself

- Artist
- Editorial member of JAR, the Journal for Artistic Research
- Director of the doctoral programs at Anton Bruckner Private University

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Interlude I

*Artistic knowledge – artistic research:
the use of artistic practice as a way to generate knowledge*









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What constitutes artistic research?

- Research takes place through and in the act of making
- Research questions are embedded in and arise from practice
- Methods emerge from the arts practice and lead back to it.
- Researchers systematically explore situations of production
- They use the creative process as a way of thinking.

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What constitutes artistic research?

- Practice becomes research objective and methodological tool
- Research for art, through art and with the means of art.
- Art serves as testimony and evidence of the research process and its results
- Researcher is deeply embedded in this process

Embodying Expression, Gender, Charisma



Interlude II.

Re-enacting Embodiment – a method of artistic research





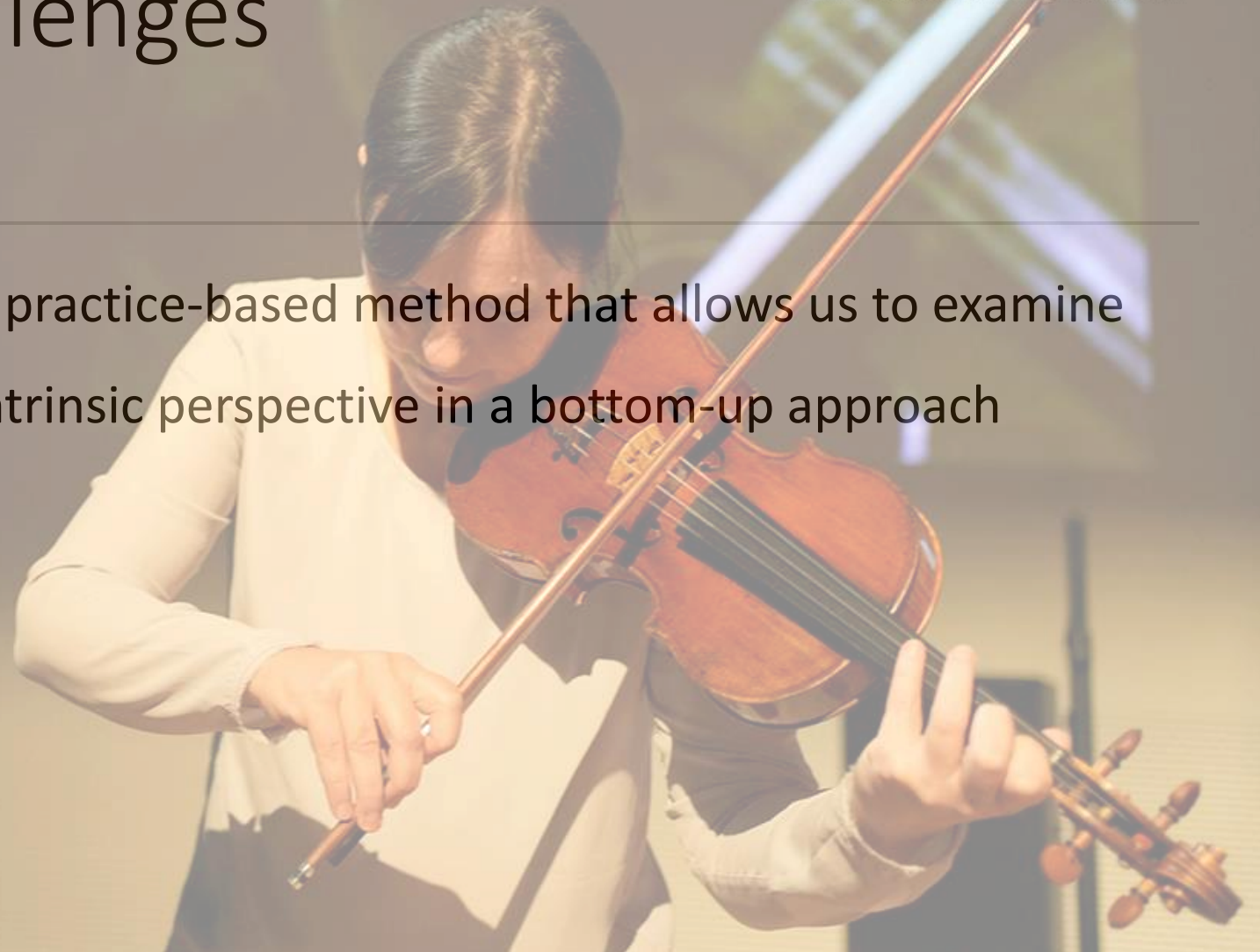




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“Re-enacting Embodiment” is a practice-based method that allows us to examine musical embodiment from an intrinsic perspective in a bottom-up approach through our own doing.



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„The essential difference between artistic and scientific research is that in artistic research, the goals and methods for acquiring knowledge are infused with the posing of questions that stem from the structured and reflective **direct involvement of the artist in the process of creating the work and the artwork itself.**”

(Kruse-Weber and Lüneburg 2016, in Lüneburg, 2018: 131)

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Challenges

- „Objectivity“ versus intersubjectivity
- Professional dependencies versus independent research
- Ethical questions
- Ambiguity of the interpretation of research results through peers or the public when articulated in art.

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- Individually tailored research design and methodology
 - Interdisciplinarity
 - The first-person perspective is mirrored and critically questioned by second and third researchers in the project

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Chances

- Insider perspective
- The artistic-aesthetic experience holds knowledge that is communicated through the senses, the imagination and the mind.
- It reaches beyond verbally transmitted knowledge
- It democratises research (Lüneburg 2018: 132 and 162)

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*Interlude 3 – Art production as method for coding, analysis and evaluation
Research findings evidenced in and through art*

Source: <https://sergeykhachatryan.com/gallery/>

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What knowledge is acquired?

“The object of artistic research is art. As artists we engage in research to become better at what we are doing, for the development of knowledge and methods. We introduce new ideas in order to rethink art, become leaders, increase audience engagement, investigate new presentation formats, tackle political and societal issues, or to develop sustainable practices.”

(Lilja: 2021: 28)

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KNOWING HOW TO DO THINGS

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“The specific nature of artistic research can be pinpointed in a way that it both cognitively and artistically articulates this revealment and constitution of the world, an articulation which is normative, affective, and expressive all at once – and which also, as it were, sets our moral, psychological, and social life into motion.”

(Borgdorff 2012: 24)

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KNOWING THROUGH WORLDMAKING

“[...] the multiplicity of worlds, the speciousness of 'the given', the creative power of the understanding, the variety and formative function of symbols“.

Goodman, N. (1978). *Ways of Worldmaking*. Hackett Publishing Company.

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The sun revolves around the earth.

The earth revolves around the sun.

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Creating a World Version (WORLDMAKING)

- a constructional system that overcomes the problems of its predecessors,
- a system that is simple,
- uses well-established features,
- or successfully replaces them with new ones;
- a system for making useful predictions on the world.

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Interlude 4 – Articulation of Artistic Research:

*„Exploring Gestures“ (2023) by Barbara Lüneburg for soundtrack and violinist
without violin and soundtrack*

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Perspective as a member of the Board of Editors of JAR

- the importance of articulation of research
- processes through which 'art' and 'knowledge' become qualified
- radical inclusivity
- challenging definitions of research
- Aim: liberate research through the symbolic power of art

(Schwab, Michael, 2021)

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There is something uneasy about the relationship between ‘artistic research’ and the academic world. [...] artistic research is **in danger of becoming isolated from the settings in which society has institutionalised thinking, reflection, and research** – particularly the universities. Under a guise of artistic nonconformity and sovereignty, some people put up resistance to the supposed disciplining frameworks of higher education and research. (Borgdorff 2012: 59)

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It is, after all, difficult to fully appreciate the value of a dimly lit zone of knowledge until we become aware of the expanse of darkness from which it was conquered.

(Trépanier 2014, 122)

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Thank you for your attention!

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