



WHY ARTISTIC RESEARCH MATTERS: a brazilian point of view

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Abstract: This text discusses, from the perspective of two brazilian artist-researchers, on the relevance of The Artistic Turn: A Manifesto, an important work written by Kathleen Coessens, Darla Crispin and Anne Douglas in 2009. Focusing on the sixth and last chapter of The Artistic Turn, entitled "Why artistic research matters?", we discuss developments and changes in the realm of AR, investigating the differences between european and brazilian environments and taking into account the idiosyncrasies of carrying out Artistic Research in our context.

Keywords: Artistic Research. The Artistic Turn. Brazilian artists.

WHY ARTISTIC RESEARCH MATTERS: um ponto de vista brasileiro

Resumo: Este texto discute, sob a perspectiva de dois artistas-pesquisadores brasileiros, a relevância de The Artistic Turn: A Manifesto, importante trabalho escrito por Kathleen Coessens, Darla Crispin e Anne Douglas em 2009. A partir do sexto e último capítulo de The Artistic Turn, intitulado "Por que a pesquisa artística importa?", discutimos desenvolvimentos e mudanças no âmbito da PA, investigando as diferenças entre os ambientes europeu e brasileiro e levando em conta as idiossincrasias de fazer Pesquisa Artística dentro de nosso contexto.

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Palavras-chave: Pesquisa Artística. A Virada Artística. Artistas brasileiros.

POR QUÉ IMPORTA LA INVESTIGACIÓN ARTÍSTICA: un punto de vista brasileño

Resumen: Este texto analiza, desde la perspectiva de dos artistas-investigadores brasileños, la relevancia de *The Artistic Turn: A Manifesto*, una importante obra escrita por Kathleen Coessens, Darla Crispin y Anne Douglas en 2009. Del sexto y último capítulo de *The Artistic Turn*, titulado “¿Por qué importa la investigación artística?”, discutimos desarrollos y cambios en el ámbito de la investigación artística, investigando las diferencias entre los entornos europeo y brasileño y teniendo en cuenta las idiosincrasias de la realización de la investigación artística en nuestro contexto.

Palabras clave: Investigación Artística. El Giro Artístico. Artistas brasileños.

Introduction

This dossier is an opportunity to discuss, share and update some contributions to the Artistic Research environment. Still today, the debate proposed by Coessens, Crispin, and Douglas (2009) continues to challenge the hegemonic structures of academic research, particularly within the context of a rigid and inflexible knowledge production stance. We hope that this text may foster discussions concerning the adoption of Artistic Research and its potential beyond academia, also thinking about the Brazilian and Latin American Artistic Research perspective in the global academic literature as a significant contribution to reflect the role of art in contemporary society worldwide and in the realm of academic literature.

Coessens, Crispin, and Douglas provide us, in the final chapter of the manifesto, an incisive epistemic/aesthetic/institutional provocation, with a reflection on the artist's role in society in the core of discussion. The explanation leads to the defense of epistemological space for artists within contemporary knowledge instances.



This advocacy is supported by the emancipatory discourse of productions and correlation of multiple kinds of knowledge, propelling the perspective of Artistic Research as an organic approach to the practice of art and as a distinct contribution to the research space and sciences, in universities and in society as a whole. This also promotes the expansion of the artist's role as a knowledge provider beyond the university setting, in what the authors refer to as the “knowledge society”².

After 15 years since the publication of the manifesto, it is interesting to observe how its ideas have resonated and how advocating for the place of Artistic Research has become almost essential in academic and extra-academic contexts. There are different institutions contributing to AR nowadays, such as Orpheus Institute, in Ghent (Belgium) and doctorate degrees in AR in University of Aveiro (Portugal), in the European continent. And recently in Brazil: the *Laboratório Ateliê de Pesquisa Artística da UFMA* (LAPA) which acts in the interior of the state of Maranhão; classes entirely dedicated to the subject, offered by Paula Molinari in 2020 and 2021 at UNESP (São Paulo State University); the *I Brazilian Artistic Research Meeting* (I Encontro Brasileiro de Pesquisa Artística) at the Federal University of Mato Grosso; a round-table talk about Artistic Research (with Bibiana Bragagnolo and Paulo de Assis, mediated by Márcio Steuernagel) in the *6th International Symposium of New Music* (SIMN 2023), hosted by the Paraná State University; the dossier *Artistic Research in Brazil: performance and musical creation in perspective* (Dossiê Pesquisa Artística no Brasil: performance e criação musical em perspectiva), in the *Claves* journal by the Federal University of Paraíba. Furthermore, there are different artistic researches nowadays in development in different Brazilian institutions.

However, instead of thinking of the text by Kathleen Coessens, Darla Crispin and Anne Douglas as a model for Artistic Research, we see it as a starting point to

² The term used by the authors to designate the multifaceted and multicultural interpenetration of new modes of knowledge in contemporary societies, conveyed by new forms of communication and dissemination of information, such as the internet, for example.



carry out reflections on some aspects of Artistic Research. *The Artistic Turn: a manifesto* is an important historical text and starts many important discussions about AR, as its institutionalization and the political and educational changes in European reality. That being said, our objective is to discuss, in dialogue with its ideas and mainly its sixth (and final) chapter, the contributions and questions related to AR in the Brazilian context.

The manifesto clarifies and reveals existential aspirations of the artist's role, encouraging and strengthening movements that advocate for the artist's space in society, the continuity of Art in the realm of shareable aesthetic experiences, and its relationships with Higher Education Institutions. Many of the issues discussed address fundamental and poorly understood questions in the artist-institution-society relationship, specially in the realm of Brazilian higher education.

This aspiration for emancipation motivated diversified groups of artists-researchers to embrace Artistic Research, enhancing its global visibility and finding resonance in the artistic production and epistemological realities of those artists-researchers who, at the time, felt subjugated by the prevailing models of epistemological construction in their realities.

However, in Europe, the integration of Artistic Research into the higher education space was initially established by the norms of the Bologna Process, postulating a demand almost imposed on higher education institutions. In Brazil, the identification with Artistic Research arose without institutional imposition, being sought through collective initiatives in some academic groups in Brazilian universities and presenting particular facets to our context.

Before we raid into the implications that Artistic Research has brought through the manifesto, we will turn to a critical retrospective of the key arguments raised by its authors to substantiate the need for Artistic Research in the knowledge society.



The starting point: artistic, academic and epistemological provocations in the question "Why Artistic Research Matters ?"

The sixth chapter, entitled "Why artistic research matters", reflects the relevance of artistic research in contemporary times, situating the artist in relation to historical, cultural and social implications, as well as education and capitalism. It is divided into five parts: "Artists and Society: from court protection to knowledge-based intuitions", "Art and the Knowledge Society", "Contemporary Developments in Education: what place for artists?", "Artistic Research in the Knowledge Society: new opportunities" and, at the end, the Manifesto.

In "Artists and Society: from court protection to knowledge-based institutions", the authors present a historical sketch of the relationship between artistic activities and institutions or prominent figures that finance them, as well as their different transformations throughout history. During the 17th century the European aristocracy became one of the main promoters of arts in the West. The accumulated richness of the industrial revolution and the colonization of other parts of the world put Europe on a new level within the capitalist structure, which led to changes in the dynamics between artists and society. In this light, the State became more interested in national culture as a way of displaying its strength, wealth and/or power. Gradually, the dynamics between society and the arts shifted from a focus on "taste and morality" to ideas of economic rationalism and political machination. These changes also brought commodity fetishism to the arts; in fact, art became a "commodity". In late capitalism, artistic creation is divided between the individual aesthetics of the artist and the trends and needs of the cultural industry.

It is interesting to note in the arguments put forth by the authors, there is an underlying layer that draws attention to an important issue: the regression of the role of art in the capitalist era, which distances art from the idea of being a way for human expression and social relationship. For instance, in contrast to the educational



perspective of music idealized by Platonic Paideia (NEVES, 2013), we perceive the inclination of artistic production toward material and market-driven objectification. It is of great value for us to pay attention to this point: see art as a resonating agent in the aesthetic experience, as a relevant element in the formation of an individual. From a radical capitalist perspective, it becomes an instrument of the market, governed by its power of dissemination and rapid acceptance by the masses, rather than the richness of its artistic content or cultural implications. This argument is presented also in the final chapter of the manifesto, where the importance of artistic research is emphasized. This not only highlights the need to reclaim space for the work of artists but also to reflect on and redefine the role of art in contemporary societies.

In “Art and the ‘Knowledge Society’”, the authors point out the growing importance given to certain specific knowledge, influencing financial and social aspects at local and global levels — from where the term *knowledge society* arises. They understand that there is an increase in knowledge in quantity, quality and speed. In a way, the new movements related to the institutionalization of research in artistic circles and education contributed to their own expansions, opening space for Artistic Research in traditional institutions.

The *internet* is addressed too: on the one hand, it offers access to knowledge and expands it to a wider audience; on the other hand, it takes us to the problem of technoculture focused on entertainment and even compromises the relationship with physical spaces. Nowadays the internet offers many possibilities of use: access to AI, databases, shared access networks, neural networks, and several other uses that dialogue with its reality may have a profound impact on AR. As the internet permeates our lives, the relationship it creates in the sphere of AR is a topic for further reflection. Thus, it no longer takes on a single role of serving capital and livelihood, but permeates an entire system. Now, we can also ask ourselves: how have the dynamics of its functioning changed since the writing of the manifesto (2009) until the present moment (2024)? And how is its reality in Brazil?



From a professional perspective, the internet has also become a means for artists, both for sharing works and portfolios and as a means of living, in certain cases. But, in dialogue with our recent history, it is relevant to think about the notion of *fake news*, as it appears to be a tool for manipulating masses, engendering through social networks the dissemination of falsified speeches capable of the most diverse purposes (including artistic ones). This problem is amplified in our context: knowing that we live in a *knowledge society*, false knowledge becomes a worrying factor.

The text reflects upon the internet in *knowledge society* in a more comprehensive way, without delving deeply into the changes that the internet promotes in all spheres of this society. There are new media and, through them, there are different types of knowledge, some of which enable a person without “formal education” to earn money with skills that would not necessarily be valued in a traditional institution. However, it is necessary to delve deeper into the subject, as the internet has significantly changed the relationship between human beings, knowledge and information. In the case of AR, it is also a means for documenting and presenting media, such as through online platforms, as well as personal websites, which can be accessed when reading a thesis or dissertation via hyperlinks.

Finally, it is worth pointing out the use of the term *cultural capital*, defined as “visible and invisible elements that concern information, education, perception and practices of the cultural world” (BOURDIEU 1977, p. 82, apud COESSENS; CRISPIN; DOUGLAS, 2009, p. 167). Cultural capital is divided into three layers: *objectified cultural capital*, which can be considered objects (works of art, music and artifacts); *institutional cultural capital*, which refers to titles and diplomas awarded by qualified institutions; the *embodied cultural capital*, which is internalized by the individual based on their values, relating individual corporeality with artistic and cultural manifestation. The authors indicate that artistic research is closely related to the latter, dialoguing with the artist-audience relationship, composers-performers, among others.



A recent study, conducted in the *Cahiers of Artistic Research* (CORREIA and DALAGNA, 2018, 2019, 2020), presents a perspective of artistic production that examines two dimensions through which we engage with knowledge. One of these dimensions represents the commonly accepted mode of production of knowledge in universities, while the other, focuses on a form of sensitive knowledge that is left out in the process of rationalizing artistic production or in the attempt to describe the artistic production in a conceptual form. Both dimensions are organized within an explanatory model called *Epistemological Fracture* (Figure 1). It is interesting to observe, in this approach, how over the centuries, especially after the rise of science as the legitimizing authority of knowledge – anchored in Cartesianism and the Enlightenment movement – a division occurs in what is considered valid knowledge along history. The concept of *fracture* represents the rupture between these two approaches and their separation throughout the history of knowledge (implicit and explicit knowledge). When looking at it, we can see that explicit knowledge is emphasized in the most common academic environments. That representation raises to the surface the idea of the supremacy of reason and explicit representational forms in relation to the embodied senses and the art-making dimension, which prioritizes the implicit dynamics of lived experiences in artistic process. On the AR purpose of the *Cahiers*, both sides are separated by the premise of a possible reconnection. That reconnection is the Artistic Research approach.

Figure 1 – Epistemological Fracture: Explanatory Model

Implicit knowledge (Tacit or intuitive knowledge)	Explicit Knowledge (Semantic or verbal knowledge)
Arts	Sciences
Know how	Reason
Gesture	Concepts

Narratives	Abstraction
Embodied meaning (Narrative mode)	Propositional meaning (Paradigmatic mode)

Source: Correia e Dalagna, 2020 (p. 27)

Figure 1 dialogues with the second chapter of the manifesto (“Artistic Research and scientific method: two cultures?”), in which different qualities from the points of view of science and the arts are highlighted, also taking into account that, even in the realm of science, there are different prisms of reality, directly linked to specific points of view. It follows that every scientific point of view that declares itself “objective” is, in reality, a cultural fiction (cf. COESSENS; CRISPIN; DOUGLAS, 2009, p. 41) derived from a specific episteme.

On the left side of the fracture, which exemplifies the narrative mode, we can see some of the corporeal and subjective dimensions covered by Artistic Research, which the model strives to organize. The personal dimensions of the artist are inextricably linked to embodied knowledge, the knowledge that arises from our experiences and internal confrontations that flows through the embodiment of meanings from lived experiences. These dimensions are vital in the construction of an artistic work: the way of doing, the way of thinking, the sensitive framework of lived artistic experiences, personal language, originality, artistic identity, personal narratives, among other catalytic elements.

This epistemological fracture represents only a specific and contextualized systematization of essential points for an Artistic Research work, according to the perspective proposed by the Cahiers of Artistic Research. However, this discussion enriches and corroborates the idea that the knowledge that emerges from everyday experiences and that we absorb throughout our lives goes beyond the academic thinking. Given this understanding, it is up to us to make a constant effort to recognize



it and integrate it into our artistic search. Correia and Dalagna (2020) emphasize this conception by clarifying that:

We have been talking about two modes of producing and sharing knowledge within the Academia: the traditional paradigmatic mode, used in all sciences, from natural sciences to social sciences and humanities, and the narrative mode, the exploration of which we are proposing as a path for developing artistic research. However, human knowledge is much broader than that. Obviously, knowledge is not confined to the Academic world and in order to function individually and socially we need to rely on much more than just the knowledge validated at the Academia. (CORREIA e DALAGNA, 2020, p. 25)

Knowledge is present in all environments, in all relationships — material and immaterial — and in the diverse dimensions of experience. By analogy, the discussion initiated by the authors highlights that knowledge goes beyond what we are taught or what we are capable of absorbing.

In “Contemporary Developments in Education: What Place for Artists?” the challenges of contemporary education are presented, describing its different environments. *Education*, in one of its meanings, deals with the basis of a bureaucratic model of unquestioned routines and pre-established goals (Terren, 2002, pp. 164-166, apud COESSENS; CRISPIN; DOUGLAS, 2009, p. 169). However, in another way, there may be more dynamic models, open to flexibility and discontinuity, transgressing old institutional limits of knowledge. There are contexts that privilege performative, heterogeneous and transdisciplinary knowledge, which is increasingly localized, produced and consumed in multiple and diverse environments. However, knowledge production runs the danger of being associated with knowledge manipulation, unbridled commercialization, intellectual alienation, human subordination and regulation. To mediate and deal with “the gap between the traditional academic values of the university and the market values of the knowledge society” (SADLAK; RATAJCZAK 2004, p. 436, apud COESSENS; CRISPIN; DOUGLAS, 2009, p. 169), “universities have to participate in wide-ranging networking; they have to move into the world, to associate with different institutions and organizations, non-educational as well as educational” (COESSENS; CRISPIN; DOUGLAS, 2009, p. 169). Education



needs to be constantly updated and rethought. There are clashes between the knowledge society and education, which appears to be divided between traditional ideals and corporate cultures. However, there are factors seen as positive, such as the encouragement of global relations, complex cultural and research exchanges, as well as the educational powers of the internet.

Finally, in “Artistic research in the knowledge society: new opportunities”, it is concluded that, in AR, the same person embodies the roles of artist and researcher simultaneously: the research begins in their artistic pursuits, and both work and artistic identity are influenced by the lived trajectory.

Reflection on the practice and the processes that exist in it enables new points of view (cognitive, perceptive, aesthetic, technical, ludic) and, consequently, a particular deepening in their creative activity. In fact, as artistic activity is linked to specialized and particular knowledge, it is common for these to remain in the possession of the artist alone. Research can transform such implicit knowledge and techniques into something accessible that can also be used by other people. Artist-researchers may be searching to formalize their ways of creating or to develop new techniques. The possibilities for research outcomes are plural: performances, notes, logbooks, visual creations, etc. But there is a crucial principle: “In order to be valid as a research outcome, however, they do need to be somehow communicable within peer communities and, ideally, the wider, public sphere” (COESSENS; CRISPIN; DOUGLAS, 2009, p. 171). The communicability and relevance of the research is important.

The authors also address the relationship between universities and society. The university needs to open its doors to the world and to what was not previously seen as “relevant” – which is also reflected in the arts. In several traditional institutions the “art” that is produced reflects specific epistemes, as the classical music environment exemplifies pretty well. In addition to opening its doors to the world, the university needs to envision the different forms of art and knowledge that can flow from different



social and epistemic contexts. After all, University is still a place of isolation, due to the idea of “power of knowledge”. At the same time, we can ask ourselves what would be the ways for the university to dialogue better with environments external to it. One possible direction is extension activities, aimed at a broader audience and potentially taking works developed at university to other spheres. But there are many other possible ways...

The sixth chapter of *The Artistic Turn – a manifesto* is optimistic and presents encouraging general ideas, but the lack of detailed examples and in-depth discussions (as there are several themes that intertwine and, thus, cease to be protagonists) give a diaphanous appearance regarding practical applications, execution details and final formats of artistic researches. However, this is due to the lack of finished works in AR at the time of development of the book.

In the last part of the chapter, possibilities for carrying out AR within the academic institutional scope are outlined, observing greater openness and encouragement from the institutional environments. Some viable solutions and postures are presented, for example: the possibility for the artist to enter and exit institutional research according to her/his contextual needs; the tendencies for experienced artists seeking to formalize their creative thinking and share it; or, in another direction, pathways for younger artists to find their creative identity through Artistic Research linked to academic institutions. It is clear that a new environment is opening up, not so dependent on the public and commercial spheres, but dependent on academic institutions, with their own restrictions and impositions.

How to think about Artistic Research in the contemporary Brazilian reality?

At the time of writing of *The Artistic Turn*, we see that Artistic Research itself, as a new paradigm, did not have clear delimitations — but it is not its objective to create delimitations. AR enables reflections and openings that go beyond scientific and



rationalist molds, also dealing with subjective and non-definitive existences, potentially adding both to the academic environment and beyond it.

Given the notion of *knowledge society*, it is worth asking ourselves: what types of knowledge are considered relevant within contemporary Brazilian society? Are there many differences across the country or can we see broader general trends? What types of knowledge are commonly discarded, but could be valuable as Artistic Research?

In the Brazilian reality we find many European epistemic inheritances (also reflected upon our academic institutions), results from colonization and, consequently, centuries of epistemicide associated with the country's history. That being so, maybe there are different forms of knowledge that end up going unnoticed today, even to our eyes?

There is also the fact that, currently being a country in a serious economical situation – more due to social inequality than to the lack of wealth itself –, the incentive opportunities are out of step in comparison to the European reality, as well as the incentive and collective recognition of the relevance of artistic activities are weakened in comparison to the reality in which *The Artistic Turn* is inserted. The lack of grants for research development in undergraduate and graduate arts programs is factual and, at the same time, the ways in which CAPES (Coordenação de Aperfeiçoamento de Pessoal de Nível Superior³) evaluates academic works tend to value certain models, more linked to scientific postures and methods than to the forms of thinking specific to the arts (VELARDI, 2018)⁴.

Taking into account our collective trajectory as a Latin American country influenced by colonialism, rethinking the way we do academic research naturally leads

³ A possible english translation of this acronym is “Coordination for the Improvement of Higher Education Personnel”. It “is a Foundation within the Ministry of Education in Brazil whose central purpose is to coordinate efforts to improve the quality of Brazil’s faculty and staff in higher education through grant programs” (<https://www.iie.org/programs/capes/>).

⁴ Our main point is not to criticize CAPES (indeed, one of the authors of the present text receives a regular doctorate scholarship from CAPES), but to reflect on the main models of evaluation of academic results.



us to rethink our constructions, which reverberates differently than in the European context. This theme is not directly focused on in *The Artistic Turn* – which makes sense, as the authors are from Europe –, but it dialogues with the possibilities of AR and, in Brazil, it proves to be an essential factor for the present discussion.

Bragagnolo and Sanchez (2022), when investigating publications on Artistic Research in Brazilian academic events and journals between 2010 and 2020, arrived at pertinent findings: firstly, it was only after 2012 that publications on the matter began, coinciding with the arrival of the subject in Brazil. Furthermore, they observed gradual growth over the years, so that today the topic is considerably more present, despite still being a growing area. At the same time, they realized that there are different nuances of possible methodologies, as well as research delimitations. Therefore, there are approaches that are dissimilar to each other – such as Autoethnography and experimentation –, even though both can commonly be considered Artistic Research. Now, it is interesting to note that, among bibliographical references on the matter, the book *The Artistic Turn* is the most cited, appearing in 16 of the works collected by the research. (BRAGAGNOLO; SANCHEZ, 2022, p. 21).

Unlike the European context, doing Artistic Research in Brazil did not start due to a re-elaboration of teaching methods (as it was the case with the Bologna Process), but rather as a way of valuing artistic activities (constantly devalued from a socioeconomic point of view) and their different forms of knowledge. In Brazil, it also opens up possibilities of problematizing the hegemony of certain ways of thinking and seeing the world, showing itself as a potential tool of epistemological resistance. Indeed, it is no surprise that Bragagnolo and Sanchez (2022, p. 24) observe, in our country, the considerable presence of research linked to feminism and decoloniality. In our reality, the development of Artistic Research cannot just blindly follow structures and principles elaborated in European context, as our own history is completely permeated by centuries of colonization and diverse instances of epistemicide. So, taking into account the nature and particularities of our country (and,



in a wider view, our continent as a whole), AR here seeks to deepen a political and counter-hegemonic standpoint, in resonance with works from other regions of the south hemisphere, such as the Arts Research Africa.

This is precisely why Marília Velardi (2018), when investigating possible foundations for thinking about Artistic Research, discusses in several parts of her text about subjects that point toward decolonial postures. The very form of thinking that exists in the academic sphere, with its hegemonies and modes of evaluation, is the result of this. We know that scientific thinking and artistic thinking have clear differences, which need to be taken into account when reflecting on research possibilities in the arts (cf. VELARDI, 2018). That said, a possible way to deal with this problem is to treat it as an “ecology of knowledges” (cf. GRAEFF, 2020, p. 15-17) where, without necessarily destroying the baggage already present, varied forms of thought, sensibility and knowledge coexist (ibid.). In other words, instead of opposing epistemologies to each other, being aware of the different crossroads that make them possible (GRAEFF, 2020, p. 5). It is a fruitful standpoint to search for in the present, but it is not a “cure” for centuries of epistemicide; moreover, one cannot think about maintaining practices and forms of knowledge and culture if these practices are epistemicidal. One cannot agree with violent thoughts and actions in the name of balance, or without problematizing it. So, this standpoint can be pretty fruitful, but it demands a lot of reflection and deals with multiple layers of historical and social relationships.

In addition to the openness to encompass different types of knowledge, it is necessary to rethink the methods used to develop research in the arts, as there are no ready-made solutions and, from artist-researchers, effective methodological coherence is required. As concluded by Velardi (2018), it is not just about looking for the “best methods”, as we also need to ask ourselves how thoughts are articulated when we adopt a certain method:



We look for ways and methods that operationalize research in the Arts, but, before that, we need to realize that method is, above all, a form of thought. Adopting a method should mean studying the studies of methods: methodologies (etymologically understood as studies on the ways to investigate). In other words, we study the ways in which the methods were constructed and identify whether how we think and act is intrinsically related to the method we chose to use. To do so, it would be essential to ask ourselves: how do we think, how were our thoughts about things constructed and being constructed throughout our biography? Do we know about this or are we impelled to formulate problems, objectives and delimit objects before we even know how we think about what we see, experience and read? Do we know how we think when we think about choosing methods as a way of proceeding and making the research we will develop? (VELARDI, 2018, p. 48)

Regarding methods, there has been much debate since the start of AR in Europe, and much has been elaborated on possible methodological approaches for production in this area (for example, LOPEZ-CANO; OPAZO, 2014). Among the many approaches that may be commonly linked as Artistic Research methods, there are criticisms toward Autoethnography:

Autoethnographies deviate the focus from the artistic production itself, bringing to light details related to the life of the artists, their beliefs and their cultural values. It is a type of discourse and approach that elucidates and describes the cultural identity of the intervenients and, eventually, the context of the process, but does not illuminate the artistic production nor clarify its relevance. (CORREIA; DALAGNA, 2021, p. 17)

In a similar direction, Braganolo and Sanchez (2022, p. 25-26) observe criticisms to Autoethnography in important works focused on AR — such as those by Chiantore (2020) and López-Cano (2020) —, denoting the tendency to lead into sterile grounds or lacking in greater depth due to the delimitation of artistic research problems.

Regarding a possible approach — both due to the arguments outlined here and the context in which the study was developed —, Etnosonia⁵ suggested by Molinari (2016) territorializes questions about the desires that were exposed previously, as it questions about the insufficiency of ethnography to deal with the magnitude of the

⁵ In the text we are using the original term in portuguese. A possible translation for this term from portuguese to english could be “Ethnosony”.

immaterial dimensions in an artistic process. Regarding Etnosonia, the author explains:

This neologism intends to designate the study of sounds and their meanings in the culture of people, manifested in speech, singing, communicational silences, habits, but also in celebratory manifestations, rituals or spontaneous forms of expression of a given culture; in another way, it can be said that it is the systematic study of sound culture with a view to intangible culture. (MOLINARI, 2016, p. 143)

The artist intones the elements that constitute his/her identity by vocalizing his/her desires. At this point, let's take an extended conception of the term "voice", so that its meaning can go deeper. For Zumthor (1993, apud Molinari, 2016, p. 144, her emphasis) "orality is an abstraction, only the voice is concrete, only listening to it makes us touch things [...] **the voice is conceived** as historical and social in what unites beings and, through the use we make of it, modulates common culture". The voice conveys the nature that goes from the immaterial to the corporeal. What Etnosonia calls for is the externalization of this voice and its emancipation in artistic work. Moving away from the

fragility of the supposedly universal distinction between what is true and what is false. In this dynamic of opposition, many types of knowledge exclude each other due to the dissonance inherent to the epistemological differences that govern them, erasing, for example, philosophy and theology. As a consequence of this segregation of knowledge, criteria arise that distinguish what is valid or not for the truth of science. (MOLINARI, 2016, p. 142)

Beyond the manifesto and Europe

In Brazil, a country with accentuated cultural, climatic, territorial and socioeconomic differences, Artistic Research comes up in different educational contexts. It is important to highlight the cultural and socioeconomic abyss that exists between the north, south, southeast, central-west and northeast regions of the country.

We reserve this topic to comment on some developments of the Manifesto in Brazil, such as: works, curricular perspectives and possibilities for artists towards the



Brazilian academic scene. Fortunately, recently there have been numerous initiatives and events to disseminate AR in Brazil. The detailed exploration of all of them is beyond the scope of this work, but we can list some initiatives that are configured as AR study centers. Recently, in 2023, the Interdisciplinary Master's Degree at Universidade Federal do Maranhão (UFMA) in campus São Bernardo was created, with a research line dedicated to AR. Molinari (2023, p. 50-51) emphasizes a list of actions and initiatives developed during a period of AR practice in the interior of Maranhão. We can list the creation of the *Laboratório Ateliê de Pesquisa Artística* (LAPA) in 2020, and *Escola de Pesquisa Artística* (in 2022) as important initiatives that aim to promote AR production and studies in the region. At the Universidade Federal de Mato Grosso (UFMT), in 2022, was created the *Observatório e Laboratório de Pesquisa Artística: performance, criação e cultura contemporânea na América Latina* (OLPA) under the direction of Dr. Bibiana Bragagnolo and Dr. Leonardo Pellegrim. At the Federal University of Santa Maria (UFSM) there is the research group *Criação Musical, Experimentação e Pesquisa Artística*, coordinated by Dr. Paulo Rios Filho. In all these instances described, the manifesto is an important element.

The manifesto ultimately seems to us as a representation of the artist's non-negotiable originality, a demonstration against institutional authoritarianism and a defense of the permanence of art in its rightful place – a way of escaping the structures of domination of thought.

As one of the authors of the present text studied in the Laboratório Ateliê de Pesquisa Artística da UFMA (LAPA), we will address it in more detail: it is an initiative to encourage Artistic Research since undergraduate studies in Brazil. Its activities occur in the Curso de Licenciatura em Linguagens e Códigos/Música in the micro-region of Baixo Parnaíba. There, the manifesto elaborated by Coessens, Crispin and Douglas also gives support and serves as a fundamental guideline for the articulation of an educational approach based on Artistic Research aligned with



pedagogical innovation (MOLINARI; RIOS FILHO, 2019), which is present today at CLLC/Música through LAPA.

The laboratory sees Artistic Research as a dimension of personal development that transcends the limited idea of institutionalization of professional and artistic skills. It is seen as a unifying dimension of development skills for the future teacher, who is also an artist. It is important to highlight that textual productions are predominant in university regulations:

[...] almost always, they do not even reasonably satisfy essentially artistic pursuits, the ways of doing research in art and, especially in music, are still largely based on practices based on the assumptions of scientific practice, which costs us the removal of a large number of musicians of research practice in academia. (MOLINARI, RIOS FILHO, 2022, p. 135)

In the reality of the Brazilian Academy, it is important to recognize that it is in music/arts courses that students, especially undergraduate ones, have their first contact with academic research and are encouraged to practice it. Research becomes the main practice within the university, becoming an essential activity in this environment. However, this research is often seen only as analytical work subsequent to the creation process, without direct connections, and is used only as a fictitious and misleading methodological filler to meet the demands of the scientific method. This approach does not recognize research as an element that enables the artistic process itself (LINHARES, 2022).

The implementation of AR in the context of European higher education, at first, was mostly limited to doctoral programs, and later — but even less incisively — to master's degrees. In other words, organized in a hierarchy belonging to postgraduate cycles. From this point onwards, Universities inserted AR into their curricula based on the premise:

[...] that teaching should be based on research and that education should be more competitive and attractive to the market, [thus] the Bologna process led many higher arts schools to adapt their curricula so that they could integrate postgraduate training, including at doctoral level. (CORREIA; DALAGNA, 2021, p. 16)



Today – 25 years after the implementation of the Bologna Process in Europe, years after the outbreak of the AR phenomenon on the continent and 15 years after the publication of the manifesto –, different academic contexts outside of Europe saw in AR something that transgresses its initial premises. Artistic Research is elevated to a deeper and encompassed level, transcending the notion of a simple research model, making it a possible student philosophy for life, capable of instigating transformations inside or outside the academy and, even, in the existential situation and the intellectual works of artists and artist-teachers.

Making art as an action that escapes pragmatism, infers and interferes with the ethical, cognitive and sensitive nature of the future teacher, the three characteristics being essential for the teaching-learning dynamics and which present themselves as necessary actions. What emerges is pedagogical innovation from the perspective of Molinari (2018), as a path. From this, we can see the power of Artistic Research to transform the work, transform the process and transform the artist-researcher who reinvents himself and educates himself to deal with his internal dynamics and diligence. (LINHARES, 2022, p. 115-116)

When addressing his experience with AR, called “creative journey”, Linhares describes the multilateral processes and inevitable challenges – which he faced – as a set of inventive efforts:

They combine a framework of investigative situations based on criticism, the systematization of intuitive procedures, methodological readjustment, sociocultural relations, ethics, embodied knowledge, cultural knowledge, the collective and inter and intrapersonal relationships, all of this is tied together in a unique evolutionary path. (LINHARES, 2022, p. 116)

Artistic Research, “understood as an interdisciplinary phenomenon, paves the way for teaching development based on the sensitive and evolutionary dimension of the artist who, faced with challenges [...], develops his autonomy” (LINHARES, 2022, p. 116). Added to the perspective constructed throughout this text, creative autonomy is the result of situations where the artist comes into direct confrontation with his/her internal diligence, forcing him/her to create/recreate – in an incisive way – his/her methodological apparatus to face the challenges of the process.

Being is a field of intensive forces at play, a field of impersonal, pre-individual singularities, but it is not the difference that marks the bodies, but the events,



the orgiastic and not the organic, the infinite, the extreme forces that break the shapes (MIRANDA, 2008, p. 101)

In the complexity of the forces that form the self, we need to understand the defense of the common place for artists, considering that art occupies this plan of “super-abundance, like the plenitude of the real, pure openness to wandering, to the intensive event that takes place on a plane of continuous variation, diversification and differentiation that defines the vitality of life” (MIRANDA, 2008, p. 31). A force that should not be constrained by external paradigms or denied by modes of knowledge production: “art is, therefore, understood as a block of intensities, a field of forces and vectors that holds within itself the originality of a cut in chaos” (MIRANDA, 2008, p. 31).

The statement that the critical/inquiring instinct is a fundamental skill for carrying out an AR is neither new nor surprising. We can intuit that the different levels of critical activity, especially that which deals with intrapersonal criticism, can present devastating resistance due to our internal convictions and insecurities. Anchored in this perspective, we can highlight another educational gain from AR activity: self-reflection. When we say that this process guides the artist to his/her own way of living, we are referring to the personal situation that outlines our inquiring bases and our uncompromising curiosities. In the case of Linhares' work, the progressive deconstruction of personal values was central, and the biggest challenge of the work. It led to transformations in the way the author relates to his technical *métier*, enabling an expansion of his vision of not only his art but also his existential and pedagogical values. If in AR knowledge and personal confrontations interpenetrate without constraint and without borders, “self-criticism comes to be understood as central in this journey of transdisciplinary learning.” (LINHARES, 2022, p. 116)

Correia et al. (2018, p. 12), in parallel with Robson's thinking (2011), use the maxim “to seek something” to express the skeptical and inquiring stance that should form the essence of an investigation process. In its first conception, every research process develops itself based on an inquisitive attitude towards something: a critical



stance towards our knowledge, the world around us and the premise of new knowledge; a discovery, a new way of seeing reality, a different way of relating to a given phenomenon, etc. The artist needs to have a skeptical and inquiring stance. It is an essential element in Artistic Research and even reveals educational deficiencies when such skills are put into action.

Now we will comment on some works in Artistic Research carried out in recent years in Brazil, which may enrich the discussion on the subject. They are listed either for their relevance in our personal, artistic and academic trajectories, for the presentation of possible methodologies and discussions, or for the generation of important reflections so that Artistic Research in Brazil continues to grow and deepen.

Valéria Muelas Bonafé developed *A casa e a represa, a sorte e o corte. Ou: a composição musical enquanto imaginação de formas, sonoridades, tempos [e espaços]*⁶ (BONAFÉ, 2016), a doctoral thesis that presents possible paths to Artistic Research in Composition. The composer and researcher shares and reflects three creative processes developed during her doctorate period, namely: *LAN* (2011), for trumpet, trombone, double bass and piano, which incorporates considerations on the issue of articulating form and constructing a listening experience through time; *A menina que virou chuva* [*The girl who became rain*] (2013), for orchestra, traversed by an affective dimension linked to personal and interpersonal events experienced by the composer at the time of its writing; *I am [where?], making a personal trajectory of listening* (2015), for eight musicians, which brings to light the space as a key factor in composition, even leading to the invention of a new form of notation. With a writing style that shares vulnerabilities and reflections through the development of these pieces, as well as discoveries and insights, several themes in composition are addressed, related to the themes of *form, time and sonority*. A tangle of threads that introduces the reflective

⁶ A possible translation of this title from portuguese to english could be “The house and the dam, the luck and the scission. Or: musical composition as an imagination of forms, sonorities, times [and spaces]”.



universe of the artist-researcher. At the same time that these threads reverberate in a subjective world, they share creative tools, compositional techniques and discussions.

Also included as an Artistic Research in composition, now at master degree level, is the work of Josi Pereira de Mattos Neto, *A muitas vozes: composição como encontro* [*With many voices: composition as a meeting*] (MATTOS NETO, 2020). Her creative investigations take place in exchanges with different artists and deal with the dimension of the “meeting” as a fundamental part of the compositional action. Three creative processes developed through this research are shared: *Respire* [*Breathe*], carried out in partnership with a group of artists who share her artistic and personal trajectory, exploring the voice (in its various layers, concrete and subjective) and the respiratory system as engendering complexes of sounds and states; *Mirante* [*Gazebo*], composed for and with clarinetist Jessica Gubert, presenting a strong affective and scenic dimension, which puts the performer's body and presence in evidence; *Azul* [*Blue*], composed for and with cellist Giovanna Airoidi, investigating a real-time interaction between both artists through a pictorial performance occurring in parallel to a musical performance. A text crossed by haiku, visual creations, poetic stimuli, investigations on creative processuality and situations of crossings and interchanges between artists as a compositional motivator.

Paola Ribeiro da Silva, in her master degree's research *E N T R E : Corpo/voz, lugar, ressonância* [*Come inside: Body/voice, place, resonance*] (SILVA, 2021), develops an investigation into spaces considered “empty”, through performances carried out in empty houses throughout the city of São Paulo, for sale and/or for rent. The performances, made through experiments with the artist's body, that occupies each space in its own way, without predefined scores, give life to videos, essential for an in-depth understanding of the investigation: through these videos, the sound of the nail scraping against the window glass becomes present, thus highlighting its rough texture; the sliding of her hands on the walls makes their irregularities noticeable, almost tangible; the performer's voice, when activated, travels through the space and



makes it reverberate, then showing us how the place resonates. The sum of layers brought into interaction is articulated by poetic and reflective biases, as exemplified by the approach to “emptiness” and the Japanese concept of Ma — which could also be roughly translated as “emptiness”, but which in reality is a “between -spaces”, a place of interstices, whose real dimension could not be accommodated by a Western translation of a few lines.

The publication of *The Artist Turn: a manifesto* begins an important movement for Artistic Research in the European academic scene, continuing to germinate in contemporary research societies inside and outside Europe. The importance of the manifesto consolidates the search for the establishment of Artistic Research as a specific, valid and autonomous type of research, by nourishing and deepening postures that are sympathetic to its demands and idiosyncrasies. It is up to us (artist-researchers) to reflect on the following questions:

Are we facing the possibility of rethinking the role of artistic production within Brazilian universities?

About the research results that are considered valid as contributions within the university environment, are they consistent with the essential nature of artistic works?

Are we facing an epistemological revolution, or is it just the recognition of the original place of artistic production?

Has the time come for responsible institutions, who sympathize with this premise, to create their own approaches to artistic research, guided by the idiosyncrasies of the multifaceted Brazilian cultures and, at the same time, receiving the deserved support and recognition from Higher Education Institutions and the financial bodies related to them?

Isn't it time to honestly reconsider and review the real effectiveness of current research models — which are, in most cases, imposed — in higher education institutions in the greater area of Arts?



And finally, paraphrasing Coessens, Crispin and Douglas in Chapter VI of the manifesto... Why does artistic research matter, from the perspective of where it is produced and, in our case, from the point of view of Brazilian universities?

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