

# The specifics of artistic research: the case of the School of Arts

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## Introduction

Artistic research relies on the actualization of artistic forms and aesthetic discourses and concepts. Research practices in the area demand therefore a close contact with most relevant creators, as well as the dialogue with the artistic communities (local, national and international). To respond to that specific framework, the School of Arts of the Universidade Católica Portuguesa (SoA) and the Research Centre for Science and Technology of Arts (CITAR) recently reset their strategy, based in three axis: artistic creation, pedagogy and research. In this sense, in articulation with the Centre for Digital Creativity (CCD), R&D and production infrastructure, the SoA introduced a cultural program comprised of exhibitions, artistic residencies, film screenings, workshops, among other activities. Three stages of research will be described: the production of artistic works and the means to present them; critical reflexion around concepts and aesthetic expressions in academic context; production of documentation and knowledge transmission.

## Infection

Boris Groys (2009, 28) proposes infection as a way of constantly updating the artistic practices. Under this perspective, the artists/researchers/students would be presented to new aesthetic elements, partially deriving from artistic, technological and societal development, in a safe environment.

## Participation

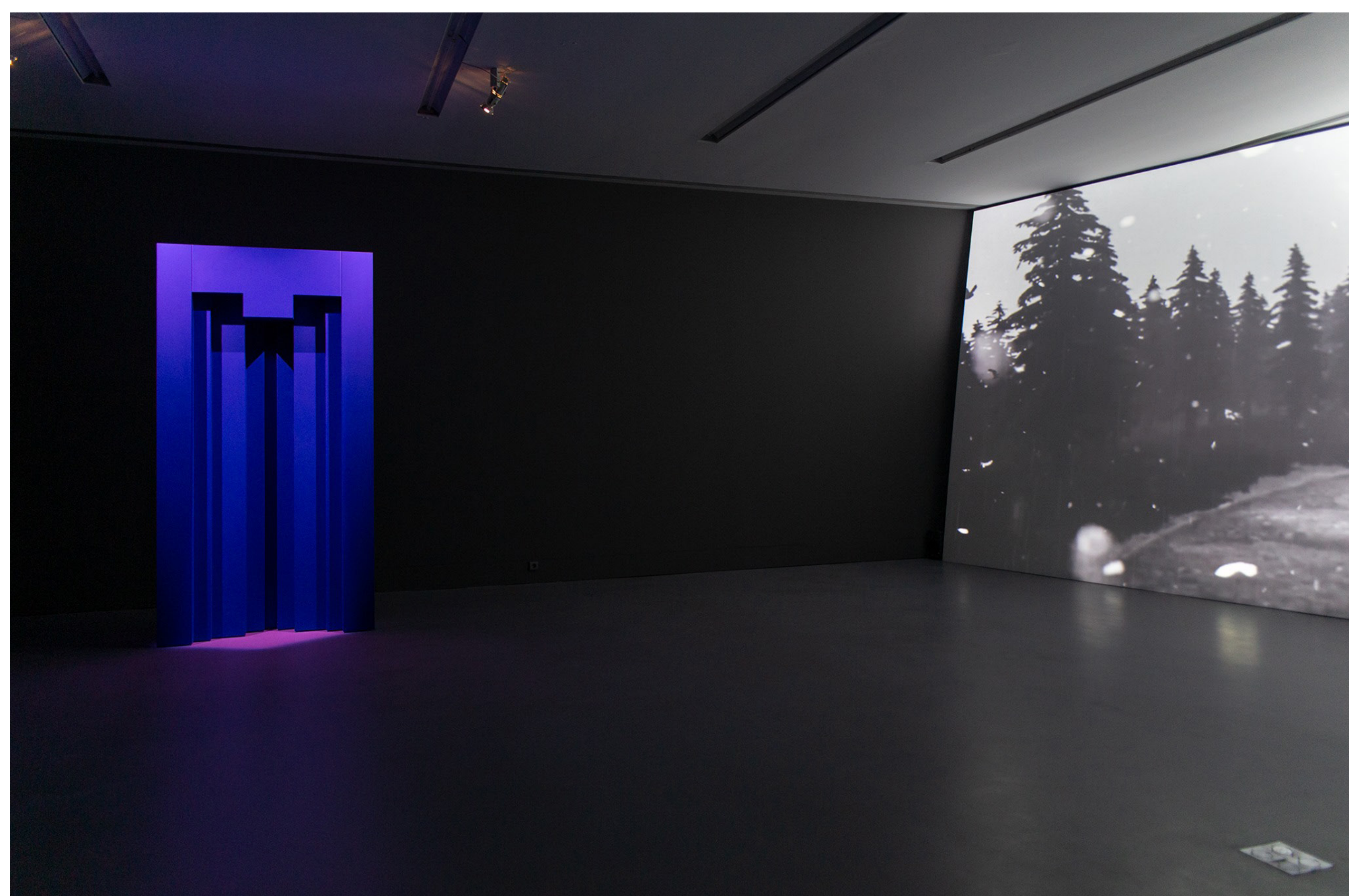
In order to be a socially relevant agent within the Art World the art school should invite its surrounding communities (societal, artistic, alumni) to participate actively in the discussion and “assimilate the parameters of the aesthetic experience” they provide (Madoff 2009, 275). This participation is two-sided: to bring the community to take part in the aesthetic debate; for the students to engage with the issues of the community.

## Informality

In favor of a symbiotic relationship between students, artists, professors and researchers, a rupture of the traditional cause-effect relation between teaching and learning is necessary. Emancipation stands here for “reappropriation of a relationship of the subject to itself” (Rancière, 2010:23-25), that allows it to overcome a distance between what it already knows and what it still doesn't.

## Early Results

Since 2018, there have been 7 exhibitions, 6 artistic residencies, and several other activities. Most of them had the participation of both students and researchers, and the community was present. Despite feeling a general improvement in the students works, the only available data that supports it is a gradual increase in the number of films selected in film festivals, in particular international ones. Researchers have participated in many of the exhibitions, but at the moment there hasn't been a scientific output.



Exhibition view of BLIND FAITH, by Diogo Evangelista.



Exhibition view of POETRY AS AN ECHOLOGICAL SURVIVAL, by Nuno da Luz

## Further Work

- To implement a methodological framework on how to assess and analyse the artistic creation in academic and research contexts.
- Despite significant interactions between artists and researchers, it is necessary to encourage and support researchers in the production of scientific outputs.

## References

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