

## **Prague Provocations**

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Artistic research can offer crucial insights for non-art research disciplines in terms of methods and its focus on *impact* of questions, process and findings.

Solely by accepting there is no 'gap' between knower and known one can start asking the question if there is a difference between knowing and being, or rather; if there is knowing in being.

In artistic research knowledge is first and foremost produced rather than described; the artist and the artwork are not only objects of research but the result.

Putting practice in the very centre of methodology is essential in transdisciplinary projects involving art.

Transdisciplinary collaborative art practices have the potential to move art from the margins right into the centre of society in the twenty-first century.

Artistic knowledge can only be acquired, produced and transferred through a polyvocal process.

Knowledge can be shared between 'humans' only through embodied physical experience.

The 'gap' between knower and known can solely be bridged by replacing the understanding of 'the world' from the re-presentationalist structure of words, knowers and things to more performative agents where "things" are phenomena.

In transdisciplinary research involving art the 'explanatory gap' is an essential strength. Hence the artistic research language should express voices of stuttering, not-knowing or silence.

Artistic Knowledge can only be acquired, produced and transferred from the perspective of an audience.

Since we believe more strongly in the representation of our experience than in the experience itself, we need rhetorical strategies in the methodology of artistic research. It's just a way to tell stories.

Artistic knowledge can only be acquired, produced and transferred through performance.