



INFINITUM
ISSN: 2595-9549

v. 7 n. 13 (2024): Dossiê Pesquisa Artística, 19 - 24
DOI: <https://doi.org/10.18764/2595-9549v7n13.2024.12>

THE MANIFESTO THAT CALLED FOR ARTISTIC RESEARCH: The Artistic Turn – Through the Lens of Researchers from Brazil and Chile

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Dossiê Pesquisa Artística

This dossier results from a study initiated in 2017, as part of the *Licenciatura Interdisciplinar em Linguagens e Códigos - Música*, at the *Universidade Federal do Maranhão* (UFMA), within the *Centro de Ciências de São Bernardo*. At that time, as an artist, researcher, and educator, I, Paula Molinari, felt deeply troubled by the gaps left by the types, methods, and research techniques, often imported from other fields of knowledge and applied to Music and Music Education, when addressing fundamental issues. Within the course framework, we created research groups dedicated to the subject, such as the Artistic Research Laboratory-Workshop - *Laboratório Ateliê de Pesquisa Artística* - and the Artistic Research School - *Escola de Pesquisa Artística*, which have contributed to deepening reflections and practices related to the topic.

Although studies on subjectivity and those encompassing multiple variables are possible, and anthropological contributions illuminate valuable paths, I realised the



need for strategies to address the immaterial realm. Seeking greater depth in understanding the creative process related to musical practice and teaching, I turned to scientific methodology in search of alternatives capable of addressing the specificities of artistic practice, often overlooked by conventional academic-scientific methods.

This search led me to the 2009 manifesto *The Artistic Turn: A Manifesto* by Kathleen Coessens, Darla Crispin, and Anne Douglas. It is a provocative, polemical, and eloquent text that inaugurated a necessary artistic turn, connecting us directly with the questions raised in the present moment.

The manifesto addresses, among other points, the need to continuously renegotiate the notion of knowledge, escape the binary between theory and practice, and recognise the arts as producers of knowledge. It highlights fundamental dimensions for producing new knowledge, such as the tacit, the explicit, the embodied, the cognitive, the intuitive, techné, episteme, and praxis. Furthermore, the fact that the manifesto was authored by three women underscores the importance of granting academic visibility to the female production of knowledge, emphasising a political aspect indispensable for transforming the contemporary academic space.

The manifesto emphasises a political need to transform the academic space in our time, fostering constant questioning of academic practices and encouraging the overcoming of the hegemonic structures that characterise research, particularly those marked by rigidity and the consequent lack of flexibility. In this sense, it is important to distinguish rigidity from rigour. It is a manifesto for the artistic turn, which considers artistic practice a form of knowledge that allows us to see the world continuously in the process of formation and act accordingly. (COESSENS, CRISPIN, and DOUGLAS, 2009, p. 82).

Between 2017 and 2024, Brazil advanced in Artistic Research studies to the point of creating space for courses fostering the foundations proposed in *The Artistic Turn: A Manifesto*. The first opportunity arose in 2019, in the *Programa de Pós-Graduação em*



Música da Universidade Estadual Paulista (UNESP), in the course Special Topics in Music, *Tópicos Especiais em Música*, where I introduced issues related to Environmental and/or Ecological Sound Art, with Artistic Research at the heart of the discussions. The success was such that I returned in 2020 and 2021, amidst the COVID-19 pandemic, to teach the course Research Topics: Artistic Research, *Tópicos de Pesquisa: Pesquisa Artística*, in an online format.

In 2024, during the first semester, I proposed, along with Prof. Dr Ricardo Balestero and a group of guest professors—Marília Velardi, Paulo Maron, and Késia Decoté—the course Artistic Research in the *Programa de Pós-Graduação em Música da Universidade de São Paulo (USP)*.

By publicly presenting ourselves as artist-researchers interested in the subject, we began to discover and connect with other initiatives, such as the one at the *Universidade Federal de Mato Grosso (UFMT)*, which proposed the Artistic Research Laboratory Observatory, *Observatório Laboratório de Pesquisa Artística*. This interaction allowed us to strengthen ties with its creators: Bibiana Bragagnolo, Leonardo Pellegrim (UFPE/UFMA), and Emyle Daltro (UFC/UFMA), as well as receive invitations to evaluate papers, dissertations, and theses that sought to conduct research under the assumptions of Artistic Research by artist-researchers developing their studies in graduate programmes across the country.

From 2022 to 2024, during my postdoctoral studies at the *Université Rennes 2*, France (UR2), in the field of Performance Arts, within the Laboratory of Practices and Theories of Contemporary Art (PTAC), *Laboratoire de Pratiques et Théories de l'Art Contemporain*, under the supervision of Prof. Dr Philippe Le Guern, I witnessed firsthand the difficulties faced by artist-researchers at the doctoral level. Many felt constrained by hegemonic research methods and techniques. This context reinforced the urgency of this dossier, which became part of the studies we developed together.

The texts presented here, the result of final works from the courses taught, have been revisited and expanded, culminating in this proposal. We chose to adopt *The*



Artistic Turn: A Manifesto as our foundation, both for its seminal nature and for the intention of updating the discussion based on the artistic experiences of each author. Broadening this dialogue with Latin American peers brought, for example, a Chilean perspective to this dossier.

Finally, the dossier also reflects on the pioneering creation of a research line dedicated to Artistic Research in Brazil, within the *Programa de Pós-Graduação em Dinâmicas Sociais, Conexões Artísticas e Saberes Locais* at UFMA. Unlike programmes that accommodate artistic research among other possibilities, this line focuses centrally on Artistic Research, marking significant progress in the national academic field.

Given the history presented, this dossier proposes an essential reflection that we hope will continue to expand and deepen.

About the Articles

ANOMÁHLIA: provocações sobre a pesquisa artística como prática dissidente nos espaços acadêmicos do sul-sul a partir de uma proposta do sul do norte, inaugurates the dossier by presenting the perspective of a Chilean artist, teacher, and actress who reflects on the dominance of northern knowledge systems over the global south. The author, María Josefina Azócar Fuentes, approaches Artistic Research as a dissident practice and presents one of her creations to illustrate the dynamics that establish Artistic Research as a necessity within the Latin American academic context.

WHY ARTISTIC RESEARCH MATTERS: a brazilian point of view, explores the idiosyncrasies of conducting Artistic Research in Brazil, with Europe as a reference point. The authors, Pedro Yugo Sano Mani and Erik Gabriel Cunha Linhares, delve into the theoretical premises of the manifesto while engaging with the creative experiences they encountered in their own processes.



DOUBTS AND VULNERABILITY E O EMERGENTE CAMPO DA PESQUISA ARTÍSTICA NO BRASIL, focuses on the chapter *Doubts and Vulnerability*, offering a critical review that provides insights into the field of Artistic Research in Brazil. The author, Letícia Maia Durante, reflects on ongoing initiatives that create space for Artistic Research in the country, thereby contributing to changes in academic research paradigms focused on artistic studies.

CANCIONISTAS EM DIÁLOGOS: desejos, ausências e a escuta de si, belongs to the category of texts describing the practical application of Artistic Research. The authors, Gabriela Silveira de Andrade and Sarah Alencar Alves, propose a dialogue between themselves as a method of study centred on self-listening. This approach highlights potential directions for documenting and analysing elements identified during their creative processes.

IDENTIDADE SONORA OCULTA DO CASARÃO: uma jornada criativa através da pesquisa artística no baixo parnaíba maranhense, explores methodological proposals for artistic creation focused on the sonic matrices evoked by the *Casarão Sinhá Pedrosa*. The author, Erik Gabriel Cunha Linhares, investigates ways to reveal the multiple narrative layers emerging as part of his creative process.

POR UMA EDUCAÇÃO MUSICAL INCLUSIVA: a música como direito e não como privilégio, presents Artistic Research as an alternative to overcoming the pitfalls of outdated and seemingly unquestionable notions. The author, Sergio Leal, draws on the myth of the genius to underscore the need to understand music as a right accessible to all, rather than a privilege reserved for a few.

Looking to the Future

As editors responsible for organising the Artistic Research Dossier, *Dossiê Pesquisa Artística*, in the *Infinitum Multidisciplinary Journal*, *Infinitum Revista Multidisciplinar*, we aim to contribute to creating dialogue spaces among peers from



different parts of the world. Our goal is to bring to light issues requiring continuous reflection, in harmony with contemporary needs, while respecting the social, historical, and cultural trajectories of each author. In doing so, we seek to build an environment of respect and openness to differences, which are fundamental to enriching discussions and fostering the production of knowledge across various fields.

Special Acknowledgements

Finally, we extend our gratitude to the editor-in-chief, **Prof. Josenildo Campos Brussio** (UFMA), for his support at every stage of the publication process, and to our technical collaborator, **Erik Gabriel Cunha Linhares**, for his care in adapting the originals to the format required by the *Infinitum Revista Multidisciplinar* guidelines.

About the Cover Image

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Year 2024

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