

In order to practice knowledge.

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Abstract

As part of a series of collaborative residences and conversations, I have been working towards critiquing and (re)claiming the language and territory of knowledge. This process has drawn research toward the development of a thesaurus for the concepts of *knowledge*, *exchange* and *collaboration*. THESAURUS attempts to prise open and pave a route from the limited and bound language of *knowledge exchange* that pervades current research practice around *how we work together* across disciplines and contexts. Such language is indicative of a fraught and oft-times misapplied, saturated rhetorical field, from which emerges exploitative and loaded terminologies for the practices and experiences it claims to encompass.

THESAURUS aims to foreground issues of language and territory implicit to conceptions and practices of knowledge mobility, within an artistic research context. Taking form across multiple modalities, it functions as both a research methodology; provoking dialogue around collaboration and knowledge mobility; and as an object of criticality, expressing dissatisfaction with terminologies being applied to this field. It encourages other modes of thinking about the complexity and nature of dealing with such weighty concepts when operating across numerous registers. By using language and its rhetoric as a lens to interrogate the consequences of blurring boundaries across modalities as a means of experimentation, the project explores the possibility of an expanded, or *other* space to enact research praxes.

In order to practice knowledge builds upon this thinking around the potential of language as a means to move away from the institutional, academic and rhetorical bindings that artistic researchers often find themselves encased by. Through considering the cases of Michael Schwab's *expositionality* and Stine Hebert and Anne Szefer Karlsen's evolved thinking around *self-organisation*, in context to the institutional limitations they attempt to move away from, how might we begin to unearth *new* or *other* poetics and politics of valuation that not only honour the subjects/objects of artistic research, but too, the nature, spirit and ethics of human subjects as knowledge producers and sites of production? Through these considerations, including the depth of the position of the artist, thinker, researcher, in terms which reach beyond that of vocation and responsibility, how might these projects point towards a new way of working, or new type of knowledge?

For example, knowledge exchange aims to capitalise upon the practice of knowledge production and its subsequent mobility between previously unacquainted bodies; however, the implications of *knowledge-as-object* and economic *exchange* are problematic. Can we productively problematise such misapplied meaning to concepts such as *knowledge* - its generation, utilisation, movement - through rethinking the application of language? Furthermore, the need to re- and trans-valuate, provides a new space of contemplation and negotiation between knowledge as subject/object and its abstracted and manifest valorisation in our current metric-based culture. As an extension of the THESAURUS project, *In order to practice knowledge* presents the beginnings of an evolved body of work, drawing on a series of propositions that consider how we can ultimately rethink the value of knowledge production, its sites, and actors in a new-er, free-er and unbound space.

Keywords: Knowledge, language, artistic research, expositionality, self-organisation

Key references

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Hebert, S., Szefer Karlsen, A. (eds.) 2013. *Self-Organised*. London: Open Editions.