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Editorial: Thematic issue on Independence of Art and Science

Published in:
Research in Arts and Education

DOI:
[10.54916/rae.125386](https://doi.org/10.54916/rae.125386)

Published: 22/12/2022

Document Version
Publisher's PDF, also known as Version of record

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Please cite the original version:
Sushchenko, O., & Kallio-Tavin, M. (2022). Editorial: Thematic issue on Independence of Art and Science. *Research in Arts and Education*, 2022(2), 1-3. <https://doi.org/10.54916/rae.125386>

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THEMATIC ISSUE ON INDEPENDENCE OF ART AND SCIENCE

Volume 2022, Number 2

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DOI

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rae.125386](https://doi.org/10.54916/rae.125386)

Within the last two decades, academic research has become subject to interdisciplinary work of increasing frequency. Interdisciplinary and, more recently, transdisciplinary collaborations are sometimes understood as the most prospective solutions to solve contemporary world's problems that are typically not discipline-based. The diverse backgrounds of researchers allow potentiality for convergent research (Kallio-Tavin, Fast, Heimonen, Pusa & Hari, 2021). As Riitta Hari (ALLEA, 2021) says, "most important problems don't need to come in packages that feed just one discipline, and that is why we have to convert across disciplines" (1:05). There are undoubtable advantages that come with processes of interdisciplinary collaboration, such as constantly extending new areas of knowledge, finding solutions to the important problems, along with refining methodological practices. At the same time, due to the differences in approaches and theoretical frameworks, collaborations can have significant challenges and even tangle consequences.

The research fields that produce outcomes for practical use, or so-called applied purposes, might be seen as advantageous, and their set of rules may possess hegemony in the way of knowledge production, research process as well as expected outcomes. With the current interdisciplinary turn in arts and humanities (Klein, 2010), it is extremely important to understand how disclosing the problems and highlighting the opportunities can help scholars, educators, and artists to work within an interdisciplinary environment with awareness and recognition of the possible challenges they might encounter. The opportunities and challenges of interdisciplinary collaboration in this issue are particularly reviewed from the perspective of arts and art education. This issue focuses on shedding light on the nature of the interdisciplinary turn to provide a better understanding of the institutional barriers of interdisciplinary research and the ways cross-disciplinary teams can cooperate in turning the possible limitations into fruitful approaches and creative collaboration. More so, the issue illuminates structural and institutional matters particularly interesting for the arts.

In the opening article of this issue, "A Deleuzian Interrogation on the Interference of Art and Science," Li Xu analyses Deleuze's critical insight into the relationship between science and art for new kinds of research. The author analyses Deleuze's ideas to clarify possible criteria for assessing the nature of interdisciplinary experiments. The author focuses on the concept of 'turning chaos

into order' as a fundamental base for interaction between art and science. The article builds on the idea that art "organizes" chaos in a frame to form composed chaos that becomes sensory/affective/intensive, and science "organizes" the same chaos into a system of coordinates and forms of measure that produces the appearance of "Nature." Art and science, in this model, can intersect and intertwine. However, Deleuze and Guattari never suggested there would be a perfect synthesis between the two. Instead, as the article suggests, we can associate the two kinds of creative activities in terms of neighboring planes: planes of composition for art and planes of reference for science. This paper aims to argue that Deleuze and Guattari characterize the interaction between these two planes as one of interference rather than synthesis and shed new light on arts-based research in terms of the three interferences.

In their work "Other Perspectives: Extending the Architectural Representation" Liselotte Vroman and Corneel Cannaerts discuss how the tension between arts and science, inherent in the discipline of architecture, can be traced in architectural representations, which are not neutral but actively contribute to the design process, ranging from highly poetic, subjective, and artistic to more exact and objective. Within this article, the authors reflect on how to overcome this restrictive perspective implicit in conventional design media by comparing two elective courses that aim to broaden the traditional architectural perspective. This way, Vroman and Cannaerts take a position in the broader debate on the role of artistic practices within an academic learning environment.

In the article "Learning from Art How to Disobey," Luca Bertoldi reflects on disobedience concerning informal art education. The aim is to trace possible directions of what artistic research today can represent for the scientific, social, and educational world regarding the emancipatory potential it can foster. The text addresses the issue of disobedience from three historical experiences of artists who work with educational-pedagogical practices. It explores digital archives of curatorial projects, depositaries, and activators of dissident knowledge.

In the article "Assets and Investee Condition of Art Education, Practice, and Research" Tero Nauha questions research assessment conditions implicated by financialization and their effect on researchers' practices. The author analyses how intangible assets like reputation, loyalty, or affective capacity might be evaluated or priced in insti-

tutional contexts. Nauha describes how the processes of privatization of universities are turning to become building strategic hubs. In the article, Nauha suggests that these hubs eventually start to promote self-assetization. These processes include participatory and care activities and invite collective and processual practices in the arts. At the same time, Nauha sees the students and artists as investees, being conditioned by their assets and choices according to them.

We welcome the readers to explore the articles of this issue to assess the conjunction of the independence of art and science and consider the possibilities and limitations of that conjunction the authors of the issue introduce. We want to thank all authors for their interesting work and patience with the process!

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