

Public Lecture – Visiting Fellow – Sarat Maharaj

RKD – Netherlands Institute for Art History, The Hague

Tuesday 29th of May 2018 – 4.00 PM

A Sapid Knowing... art knowledge/non-knowledge in the shadow of algorithmic ascendancy

To say that art practice is a form of knowledge production is to raise the question right away: what sort of knowledge? How to grasp its 'difference' – perhaps its 'otherness' – from other modes of knowledge production and inquiry?

Art knowledge is both at one with and at odds with other forms of knowledge production: scientific thinking, brain studies through theology, philosophy, 'witchcraft', cooking, gardening and cultural activity – each has its own set of procedures and processes of getting to know and grasp something. What does art practice share with them and what is part of its own ways of thinking— its peculiarities — that lead us to speak of it as 'non-knowledge'? The gamut of practices above has doggedly tussled with the teaser: How do we know? They perhaps mull in diverse ways two shades of meaning suggested by the 'How'. That is, how can we be sure that something should count as knowledge?

(issues of certitude and applicability) and what are the modes and machinery through we think and get to know? The poser throbs at the core of art research today - especially in the framework of the PhD - as we test out and take stabs at exploring art practice as forms of both 'know-how and no-how'.

Reading suggestions

1. Sarat Maharaj: Know How and No How: stopgap notes on 'method' in visual art knowledge production (2007-08)
2. William Empson: Seven Types of Ambiguity (1930)
3. You Tube link: Video by Ilana Simons (2013)

<https://www.youtube.com/watch?v=A7QULkgn3ho>