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## Woord en wetsteen: beschouwingen over schrijven op het snijvlak van kunst en wetenschap

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### Citation

Rasker, M. N. A. (2022, October 18). *Woord en wetsteen: beschouwingen over schrijven op het snijvlak van kunst en wetenschap*. Retrieved from <https://hdl.handle.net/1887/3484291>

Version: Publisher's Version

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**Note:** To cite this publication please use the final published version (if applicable).

## SUMMARY

The position of writing within the domain of artistic research and academia is not self-evident. In academia, standard practice is to use writing for the transfer of knowledge: it is a means of communication. In the practice of (non-linguistic) artistic research, the outcome is often contextualized in a written argument. This leads to the paradox that, if writing as an art form is to be relevant in and for artistic and academic research, it must relate discursively to itself in its own medium in order to achieve that relevance. This paradox has been embraced in this dissertation and research.

*Word and Whetstone. Perspectives on writing at the intersection of art and academia* is the outcome of inquiry into the epistemological possibilities and characteristics of writing. The question is whether and how writing as a communication vehicle and as an art form can also serve as a knowledge generator. To investigate this, the practice of writing, in the novel / the research, is thought of as an experimental system, analogous to the scientific experiment. To this end, a "textual test tube situation" has been set up, in which the processes of narrating and annotating generate a dialogical encounter for new insights as well as providing a structure. The material is both the object of research and method. Concepts and methods are not predetermined entities, they take shape in and through the process of writing and reflecting: they are "moving ordering principles" that gradually give up their meaning or functionality.

The practice of writing as an art form within the domain of artistic research should acquire an independent position. In the context of academic research, writing can, in addition to formal transference, invite alternative forms of thinking (speculative, associative, reflexive, et cetera). Writing is also externalized imagination and externalized thought processes.