

Writing Through Frictive

Frictive Philosophies

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In my research , I develop Frictive Philosophies, that is an umbrella term for a practice- based set of theoretical frameworks and concepts mapped out in this thesis that guide post-structuralist thought into more mechanical, dynamic spaces for the analysis of culture.

My research examines injustice related to knowledge systems and proposes that artworks can outline the problem of injustice related to knowledge in everyday life; it can locate the roots of power-asymmetries in everyday dialogue, discursive

practices, and speech situations.

I develop a new analytical lens , in my research, through the ideation of epistemic friction.

. The research is informed by my creative practice as a post-structuralist, conceptual, mixed-media artist working with the themes of mundane silencing and political voicing.

My research led me to the discovery of critical social epistemology scholarship which is not commonly applied to creative practices and theories but, arguably, has the potential to expand the lens of post-structuralist art criticism.

One of the main contributions of this research is the synthesis of a post- structuralist framework and a critical social epistemology framework. The certain blending of the two lenses.

The resultant synthesis of concepts from these two academic disciplines forms a new theoretical paradigm for art criticism and art practice.

Epistemic Friction

José Medina

Mihaela Mihai

Epistemic friction is a concept conceptualised by Jose Medina that refers to 'a mutual contestation of perspectives' (Medina, 2013: 11) and is described by Mihaela Mihai as a 'discomfort one experiences when presented with a different picture of authority or marginalisation than the one they are invested in' (Mihai, 2018: 17).

The main concept and the locus of my research is the concept of epistemic friction.

Descriptions of the dynamics and effects of

epistemic friction provide starting point for the ideation of Frictive Philosophies in my research.

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Medina describes the production of epistemic

friction in communicative practices as ‘epistemic activism’ that can ‘unmask, displace, and uproot forms of insensitivity that limit our capacity to hear, interpret, and critically engage (Medina, 2019: 30). He also describes epistemic friction as a type of ‘hermeneutical resistance’ that consists of:

exerting epistemic friction against the expectations of established interpretative frameworks and aiding dissonant voices in the formation of alternative meanings, interpretations, and expressive styles (Medina, 2017: 48).

In the paper ‘Epistemic marginalisation and the

seductive power of art', Mihai argues for 'works [of art] that can cause ideational, moral, and experiential friction in the horizons of the dominant, either by revealing the other's experience of silence or their epistemic authority' (Mihai, 2018: 396).



Frictive methods that can produce benign epistemic intolerance and epistemic discomfort will be explored further in this research.

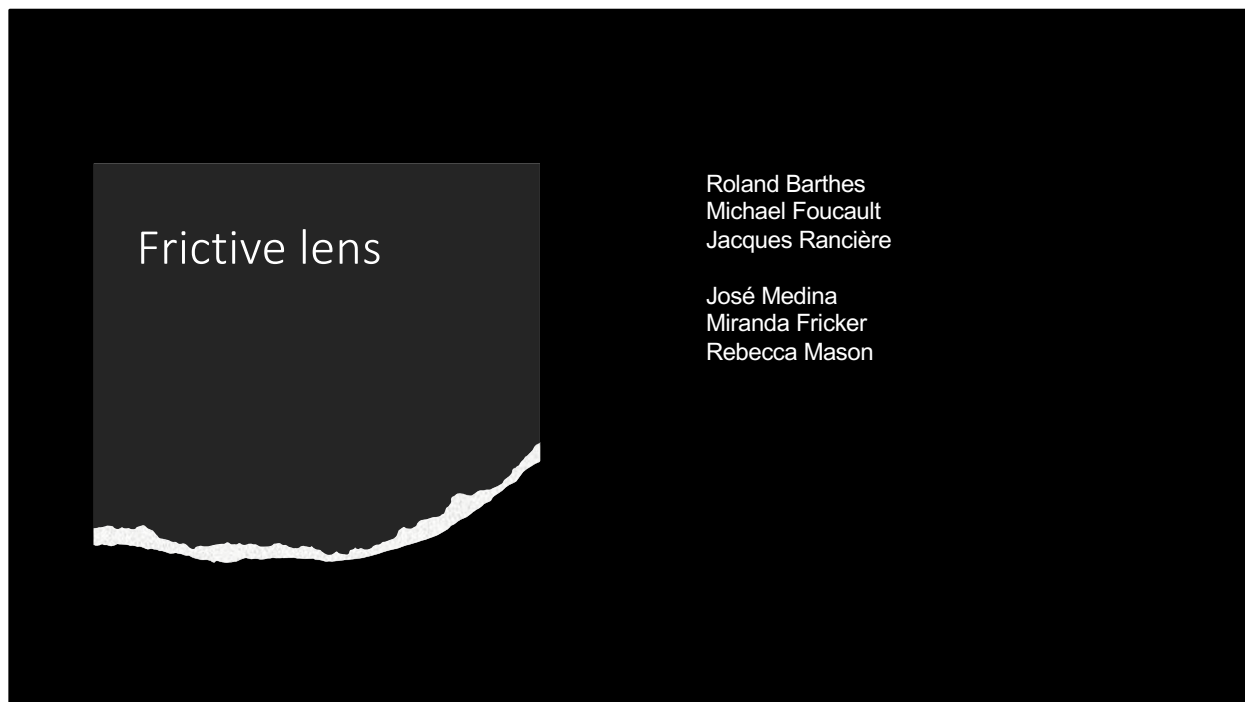
I argue artists have a longstanding tradition of producing epistemic friction under different names, such as *détournement*, alienation and benign violation in humour

Artists' methods of resistance to the status quo

and practices of subversion of the dominant culture can be traced back for centuries; for example,

carnavalesque and parody practices go back to the Middle Ages .

In my research I map *frictive* approaches that have social imaginary, expanding qualities, that produce the mutual contestation of perspectives and that fit the descriptions and conceptualisations of epistemic friction by Jose Medina and Mihaela Mihai



Analytical tools from critical social epistemology are not widely used in art criticism and even less, are these tools used in combination with post-structuralist theoretical frameworks.

The research brings together post-structuralist thinkers Roland Barthes, Michael Foucault, and Jacques Rancière with thinkers that work within a critical social epistemology framework, specifically José Medina, Miranda Fricker, Rebecca Mason, and others, to aid in the investigation of the dynamic nature and the mechanisms within social interstices

characterised by unknowing.

UNKNOWNING

Rebecca Mason, suggests that the:

'gap' in collective hermeneutical resources is ambiguous between two kinds of unknowing: an unknowing to which members of non-dominant social groups are subject by virtue of their systematic hermeneutical marginalization and an unknowing to which members of dominant groups are subject by virtue of their ethically bad knowledge practices (Mason, 2011: 295).

My research addresses the social phenomena of 'unknowing' that reside within the social imaginary and preventing mundane communication on equal terms.

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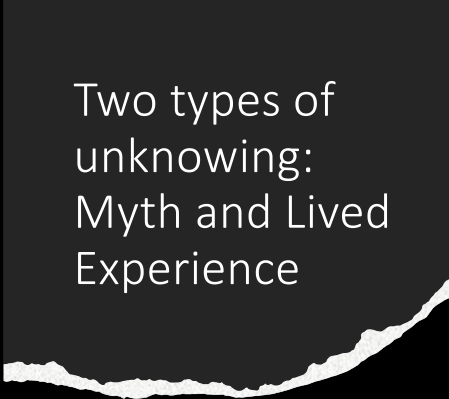
In your own words.....

The starting point for the research on exposure to epistemic and hermeneutical (unknowing) tensions will be informed by the conceptualisations of epistemic friction theorised

by José Medina and Mihaela Mihai.

This concept will frame and inform the praxis of this research. The two types of unknowing will be addressed through theoretically informed visual practice experiments that will locate the compromised position of the knower (the concept of the knower will be addressed in the literature review) in everyday life. The experiments will explore areas of existence, processes of preservation and methods of locating the practices of unknowing in everyday

communication.



Two types of
unknowing:
Myth and Lived
Experience

This separation into the two analytical perspectives will allow for the mapping of the 'gap ambiguous between two types of unknowing'

**Structural and experiential dimensions of
unknowing**

**I decided to name the two type of
unknowing...myth and lived experience, hence
marginalised or dominant side. my words**



This separation into the two analytical perspectives will allow for the mapping of the 'gap ambiguous between two types of unknowing'

Structural and experiential dimensions of unknowing

Situated knowledge of marginalisation often falls in the gap of unknowing conceptualised by Mason.

Lived Experience in this investigation refers to

personal but structural experiences of silencing, the shared typical epistemic injustices, resistant hermeneutical resources, individual but collective expressions of grievance or authority coming from the margins, articulations of harmed knowers.



Your words... pause think...

The myth, Barthes, naturalisation, common sense
And this connects to structural manifestations of cultural ignorance

This research continues Barthesian narratological analysis through an epistemological lens, and the Barthesian sentiment and impatience with the naturalness of common sense will guide the spirit of the investigation. Barthes writes that:

The starting point of these reflections was usually a feeling of impatience with the 'naturalness' which common sense, the press, and the arts continually invoke to dress up a reality which, though the one we live in, is nonetheless quite historical: in a word, I resented seeing Nature and History repeatedly confused in the description of our reality, and I wanted to expose in the decorative display of what-goes-without-saying the ideological abuse I believed was hidden there (Barthes, 1991:6).

The quotidian articulations of emotional traumas from losing or not having

epistemic agency often get 'swept under the carpet' in what Barthes calls 'the decorative display of what-goes-without-saying' (Barthes, 1991:6). This ideological abuse, that often takes the form of epistemic injustice, is occupying a space of tension between our mythologised daily life and the Lived Experience that underlies it. The tropes of silencing reach us via popular media culture, 32

throughout our daily social interactions and through familiar phrases such as: *That's life! Business as usual, the nature of things, part of your job, etc.*



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The title of the Lived Experience analytical branch comes from Situationist International, an avant-garde and political movement prominent in Europe in the 1960s (Hemmens, 2020), with a creative ethos of locating creative art practice and art criticism in everyday life. (Debord, 1961)

Debord states that:

TO STUDY everyday life would be a completely absurd undertaking, unable even to grasp anything of its object, if this study was not expressly for the purpose of transforming everyday life (Debord, 1961).

This perspective echoes Medina's call for resistance:

What we need in order to maintain possibilities of resistance always open is epistemic friction. As Wittgenstein puts it: ,We want to walk: so we need friction. Back to the rough ground! (Medina, 2011: 21).

Lived Experience (within this research) refers to experiences of unknowing by the marginalised and includes areas of knowledge production and the role of the knower in oppressive speech situations. This can take place in a range of situations, but this research focuses on mundane speech situations lacking provision of agency, including lack of communication ability through not having access to communication resources, not being taken seriously as a knower, not understanding their situation or other reasons for not being able to communicate.

**Lived Experience, frictive poem,
(2023)**

It's a commonality, a

prosthesis for
recognition a place for
reflection.
a place of repetition of patterns
where naivety transforms into familiarity
It represents the voice that
connects particular to general
personal to political
person
al to
structu
ral
inside
to
outside
tempor
al to
perma

nent

resoluti

on to

dilemm

a

it's the

voice of

disrupti

on, it's

the

cause

of

friction

It's the

place of

tension

it's the thread that pulls meaning-making
through the forces of common sense

It's a dramatic device

It's an unarticulated

internal alarm familiar to

many It's discomfort

It's a pain

On the

tip of

the

tongue

it's an

ache

it's the camel's breaking back

(Anja Stenina, Lived Experience, frictive
poem, 2023)



The concept of the knower brings together different theoretical perspectives; epistemological, ethical, normative and social. The concept of the knower helps to position the character and the viewer.

In my practice based research the harmed knower is

represented by the mule metaphor..

The 'harmed knower'.is an important concept in my research and it allows to interpret the lived experience of the marginalised knower with a sociological lens.

Explain myself

Anyone can find them self in the position of the harmed knower.....

So in my short film trilogy called the mule story I tell the story of the harmed knower.

Positioning the viewer or the listener into the social unknowing gap highlights the structural nature of it and makes harmful discursive dynamics socially visible.

The Mule embodies the harmed knower, his pain is epistemic and therefore cannot be located or articulated easily: His cry is visceral and disturbing: The Mule is a beast of epistemic burden. The Mule has been created

to forgo epistemic labour so others would not.

The Mule character is inserted into prescriptive and banal dialogue to indicate the presence of epistemic injustice. The Mule acts as an aporetic character (an animal belonging to neither the identity of horse nor donkey), it expresses the difficulty of expression; embodiment of humility; unworldliness; limitation; a lack of communicative resources; epistemic agency; struggle.

My words



Next slide film...

<https://www.youtube.com/channel/UCeKFqNzqhd3CMtWkKi9oqRQ/videos>

Rachel Maclean

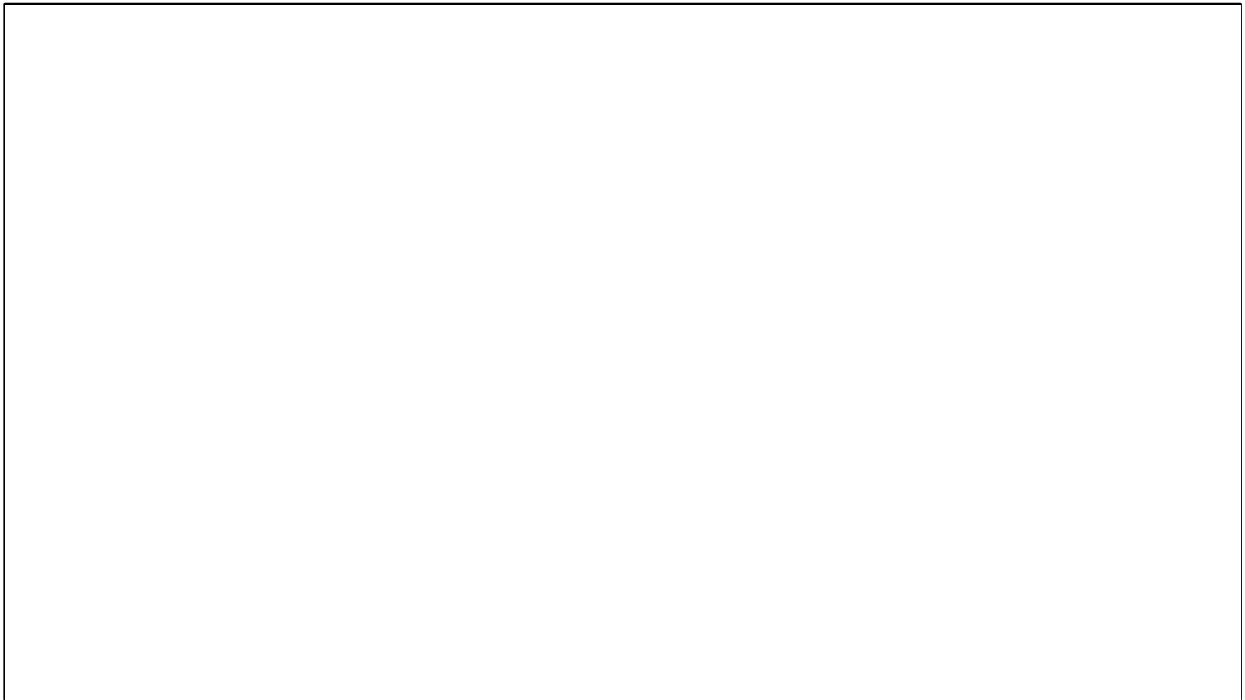
Eyes to Me, 2014



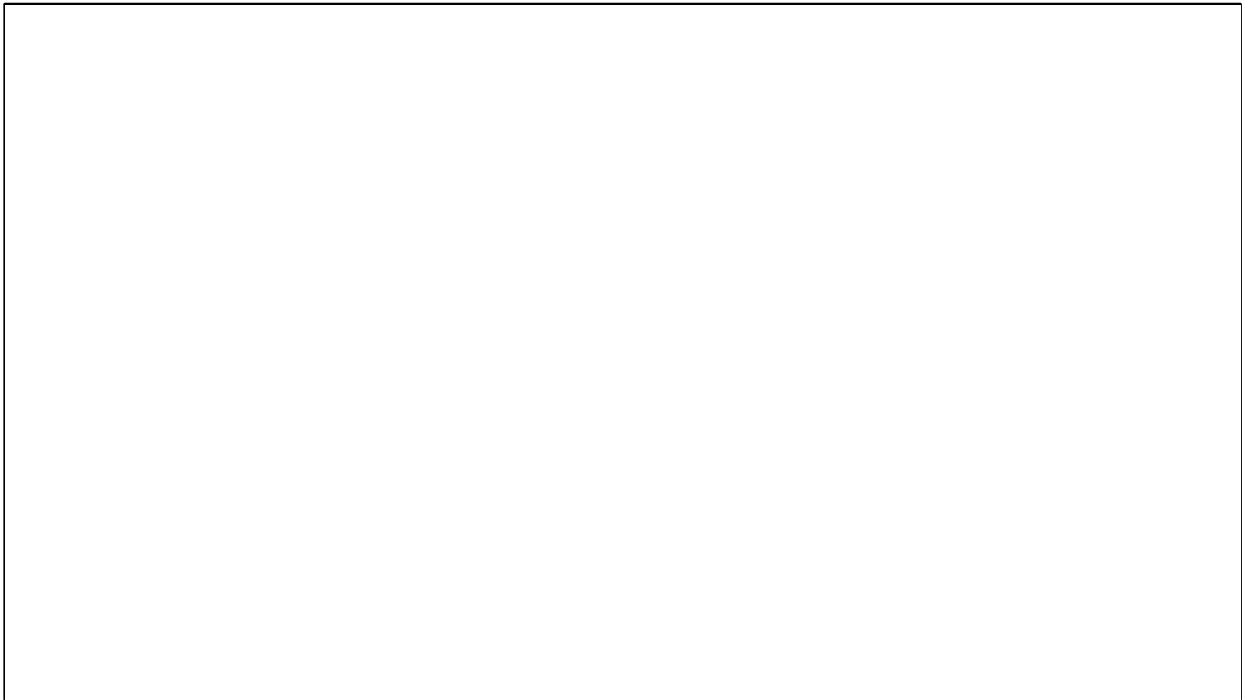
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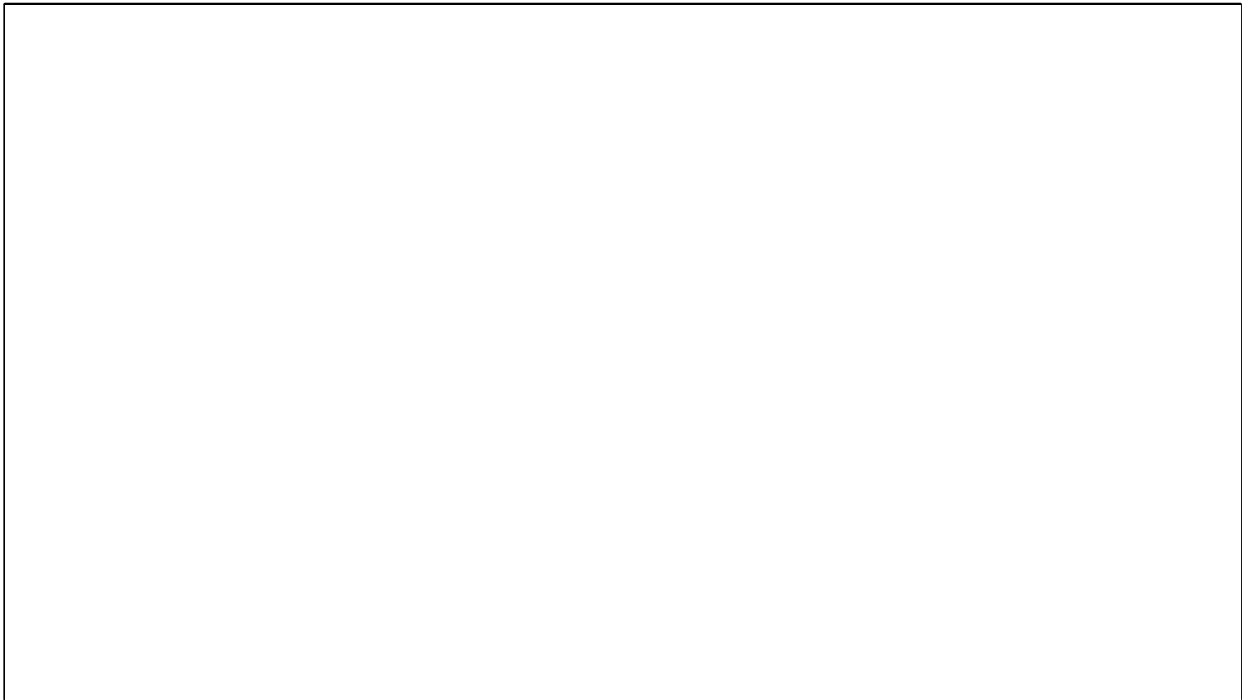
<https://www.youtube.com/watch?v=uxEJJNZLRZ>

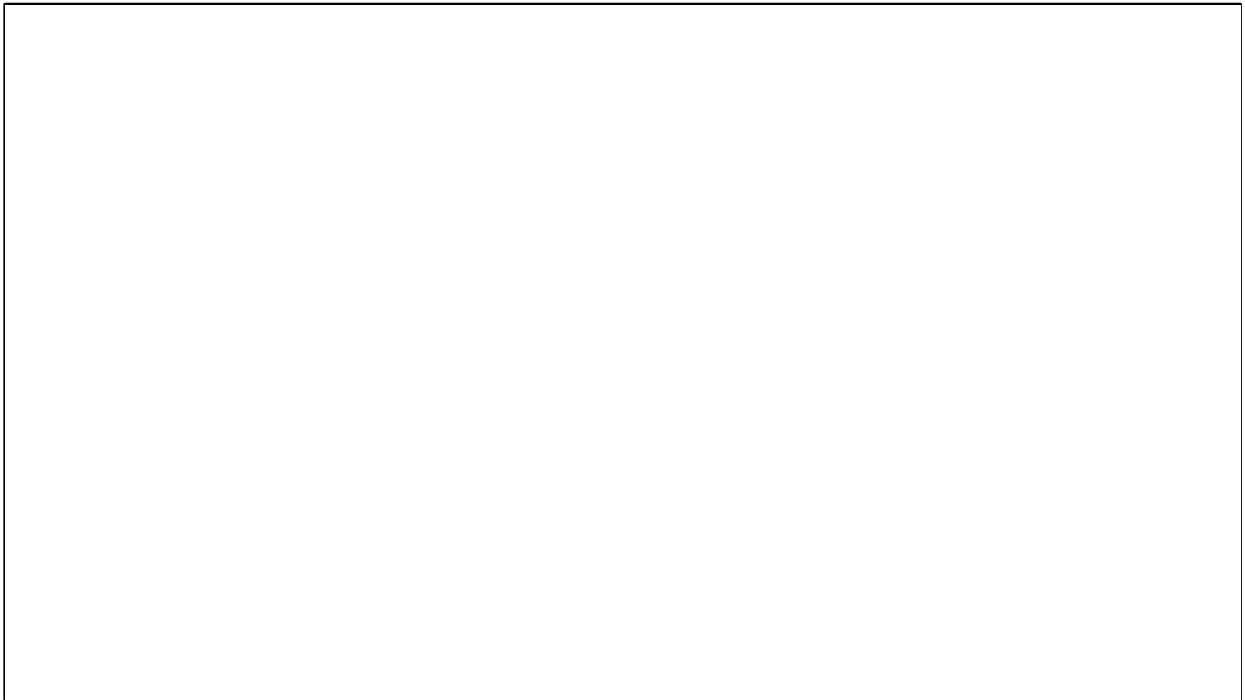
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- Briefly introduce yourself and your background.

- Explain the significance of practice-based research.

- State your research question and objectives.

- Mention the outline of your presentation.

- Lived experience

- Expeiential knowledge

- Easy friction explanation

- Summarize key literature related to your research.

- Highlight the gaps in existing research.

- Mention relevant theories and methodologies.

Discuss any challenges you faced in data collection or methodology.

- Present the main findings of your practice-based research.
- Use visuals (charts, graphs, images) to support your findings.
- Discuss the implications of your findings.

Conclude with a strong and memorable message.

Mention any institutions or organizations that supported your research.

Provide your contact information for further inquiries.

Bibliography: