

# Uncertain knowledge(s)

The concept of material thinking offers us a way of considering the relations that take place within the very process or tissue of making. In this conception, the materials are not just passive objects to be used instrumentally by the artist, but rather, the materials and processes of production have their own intelligence that come into play in interaction with the artist's creative intelligence. \*

\* Bolt, B (2010), The Magic is in the Handling. In: E. Barrett, & B. Bolt, eds. *Practice As Research: Approaches to Creative Arts Enquiry*. London: I. B. Tauris & Company, p29-30.

An artist's working process is a hidden yet significant journey: it is where ambiguous and uncertain knowledge(s) are given the opportunity to be discovered through materiality and encounter. The artist's process itself is also a highly valuable practice of research, actively enabling new yet potentially slippery knowledge(s) to emerge through reflection, the synthesis of ideas and the unknown.

This one-day colloquium seeks to provoke dialogues across practices to examine the possibilities and unknowns of process and matter as a critical meeting point between thought, intention, and the expectance of what might transpire.

What happens when the outcome is not the goal?  
How can we conceptualise and capture the flux of artistic practice as research?  
Can the artmaking process that is unformulated, communicate research beyond words?

We invite contributions from artists, researchers and all those in/between that explore themes that include but are not limited to:

- Disruption
- (Im)materiality
- Uncertainty and ambiguity
- Material epistemologies
- Risk, failure and the accidental
- Process and the (un)finished work
- The act of making and production

Please submit a proposal that clearly articulates what your contribution will include and which of the following formats it will take:

Formal papers | [A 15-minute presentation](#)  
Lightening talks | [Short 5-minute talks](#)  
Expositions of process | [Material in the form of performances, video pieces, sound pieces or posters.](#)

Proposals should be no more than 300 words, can include up to 2 images and be saved in a pdf format.

Please send your proposal via email to [material.encounters@bcu.ac.uk](mailto:material.encounters@bcu.ac.uk)

**Submission deadline: 5<sup>th</sup> March 2021**

Material Encounters intends to extend and interrogate the boundaries of materiality within the context of contemporary art. The cluster provides a critical intellectual space for the exploration of embodiment, subjectivity and aesthetic practices as they are encountered through material and theoretical investigations. Material Encounters is situated at Margaret Street School of Art, Birmingham City University within the Birmingham Institute of Creative Arts (BICA). Find out more on our website here: [material-encounters.com](http://material-encounters.com)