



# R<sub>esearch</sub>-C<sub>reation</sub> L<sub>exicon</sub> project

## a<sub>rticulation</sub>

The Fonds de recherche du Québec - Société et Culture (FRQSC), which offers several grant programs dedicated to R&D, considers eligible "research approaches and approaches that promote creation and that aim to produce new aesthetic, theoretical, methodological, epistemological or technical knowledge. "It is also specified that the projects submitted must include both components: "artistic or creative activities (design, experimentation, production, etc.) and the problematization of these same activities (critical and theoretical grasp of the process, conceptualization, etc.). "These guidelines provide specific criteria for each of the "research" and "creation" components, but no indication is given as to their articulation, leaving it to the peers, members of the juries, to evaluate the relevance of the proposed articulation for each of the projects submitted. This is a central aspect, however, as it is the essence of R-C. Before reviewing different points of view regarding this articulation between research and creation, it seems appropriate to explore this term. By its Latin etymology - ARTICULATIO, ONIS, - the word articulation means "that which serves to knot, joint", that is, the knots of plants, the joints of bones, the sounds of a word, the elements of discourse (Jacob, 1883, p. 76).

Words associated with articulation found following an online search can be grouped into aspects to qualify or evaluate it: form of articulation, levels of articulation, mode of articulation, conditions and modalities of articulation, principle of articulation, coherent articulation, logic of articulation; into modalities of action: articulation strategy, articulation methodology, means of articulation, possibilities of articulation, designing an articulation, formalization and systematization of ways of articulation. In terms of intellectual work, we will speak of a well articulated thought, we will insist on the importance of articulating ideas among themselves and articulate one's thought to that of the mobilized authors.

I continue my investigation by focusing on the uses of the term articulation in the context of university research, particularly in the SHS. On the methodological level, the use of so-called mixed methods, which involve quantitative and qualitative methods in the same research, which are, moreover, held to be opposites :



The articulation of quantitative and qualitative methodologies within a research approach has been known since the beginning of the social sciences. Thinking of the Chicago School, one might even say that a whole current of sociology is intrinsically rooted in the articulation of methods and interdisciplinarity (Bulmer, 1984). However, it is only recently, under the label of "mixed methods", that an attempt has been made to propose a formalization and systematization of the ways in which these two types of methods are articulated.<sup>1</sup> (Tashakkori & Teddlie, 1998) ». (Bühlmann et Tettamanti, 2007, p. 198)

If this term is frequently used, the modalities and ways to achieve it are more rarely specified:

[...] it is a good idea to mix the results you have obtained by quantitative and qualitative means, make them respond to each other, confirm or dissolve fertiley. The articulation of the methods is also done in writing, which, without necessarily following the strict path of alternation, must both explain the construction of a table by presenting the sources that make it up, and then make the meaning understood downstream by presenting a case, or to nuance it, for that matter.<sup>2</sup> (Lemerrier, Ollivier et Zalc, 2013, p. 9)

The validity and value of research using mixed methods rests on the justification of their articulation:

From these varied contributions, it should be remembered that the choice and articulation of methods and techniques of data collection raise formidable questions and need to be clarified with regard to theoretical and empirical justifications.<sup>3</sup> (Apostolidis, 2006, p. 213)

This term is also found in the context of interdisciplinarity, where the issue at stake is the articulation of different disciplines:

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<sup>1</sup> My translation of : « L'articulation des méthodologies quantitatives et qualitatives au sein d'une démarche de recherche est connue depuis le début des sciences sociales. En pensant à l'école de Chicago, on pourrait même dire que tout un courant de la sociologie est intrinsèquement ancré dans l'articulation des méthodes et l'interdisciplinarité (Bulmer, 1984). Cependant ce n'est que récemment que sous l'étiquette de « mixed methods » s'est développé une tentative de proposer une formalisation et une systématisation des manières d'articuler ces deux types de méthodes. »

<sup>2</sup> My translation of : « [...] il est bon de mélanger les résultats que vous avez obtenus par les voies quantitatives et qualitatives, de les faire se répondre les uns aux autres, se confirmer ou dissoner de manière féconde. L'articulation des méthodes se fait dans l'écriture aussi qui, sans suivre nécessairement le strict chemin de l'alternance, se doit à la fois d'explicitier en amont la construction d'un tableau par la présentation des sources qui le composent, puis d'en faire comprendre le sens en aval par l'exposé d'un cas, ou de le nuancer d'ailleurs. »

<sup>3</sup> My translation of : « Retenons de ces contributions variées que le choix et l'articulation des méthodes et des techniques de recueil posent des questions redoutables et demandent à être explicités au regard des justifications d'ordre théorique et empirique. »



By "true articulation", we mean: that allow one discipline to be modified by another, and not only "colored" by it, that really make the disciplines work in co-contribution and not in juxtaposition.<sup>4</sup> (Paveau, 2012, p. 5)

I retain from my research that articulation is in a way a mechanism that allows us to constitute a "unity" by bringing together under certain conditions entities that are usually separate, often two in number, which constitutes a way of thinking or rather of going beyond dualities. However, the link is a construct, a fabrication. Stewart Hall reminds us that:

[a]n articulation is a form of connection that can make a unit out of two different elements, under certain conditions. It is a linkage that is neither necessary, nor determined, nor absolute, nor essential all the time. (Hall et Grossberg, 1986, p. 53)

Hall thus comments on the theory of articulation developed by Ernesto Laclau (1977):

Thus, a theory of articulation is both a way of understanding how ideological elements come, under certain conditions, to cohere together within a discourse, and a way of asking how they do or do not become articulated, at specific conjunctures, to certain political subjects. (p. 53)

Laclau uses the notion of articulation to think about the link between different practices, between ideology and social forces, and between different elements within ideology, and between different social groups that make up a social group in terms of contingency, non-necessity, which allows him to break with the deterministic and reductionist logic. (p. 53) Thus, since these distinct elements are not definitively combined, they can be re-articulated differently, which makes it possible to resist hegemony and to think of other possibilities.

What now about the articulation of research and creation in the practice of R-C? I begin my literature review with the poetic prose of Jean Lancri (2006) :

[I]n their strange harnessing, each of these two productions [plastic and written] stands as a stronghold of the other; and it is thus, I say, that they stand between each other. So it is always by the yardstick of the other that we must judge one of them each time. [...]

The part of the plastic practice must be of equal importance to the written part of the thesis, to which it is not simply juxtaposed, but rigorously articulated in order to constitute an indissociable whole. Even if the link between these two parts is only the most subtle of delusions, it is still the articulation between the two that remains the linchpin of the work.<sup>5</sup> (p. 11)

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<sup>4</sup> My translation of : « Par « articulation véritable », on veut dire : qui permettent qu'une discipline soit modifiée par une autre, et pas seulement « colorée » par elle, qui font réellement travailler les disciplines en cocontribution et non en juxtaposition. »

<sup>5</sup> My translation of : « [D]ans leur étrange attelage, chacune de ces deux productions [plastique et écrite] s'érige en *toise* de l'autre ; et c'est ainsi, dis-je, qu'elles s'*entretouissent*. Aussi est-ce toujours à l'aune de l'autre que l'on se doit, chaque fois, de juger l'une d'entre elles. [...]



Lancri uses the ancient term "toise" which has a double meaning, that of support and unit of measurement, to express the relationship between artistic practice and written thesis, exegesis. Thus, neither of these two components takes precedence over the other, and each must maintain a rigorously constructed relationship that goes beyond juxtaposition, even if this relationship may be more or less tenuous, unbound, liberated. Colleagues have also taken the time to give meaning to the hyphen, the typographic symbol of the articulation between the two components in relation to their own practice. For example, for Serge Cardinal, it is a question of

taking the hyphen seriously: research should not be the first moment in a process that must lead to creation [...]; and if research and creation are two moments, I must be able to loop them, encourage feedback."<sup>6</sup> (2012, p. 3)

For Jean Dubois (2018) :

this trait underlines a marked interest in transformation [...], it is not so much a question of describing the world as it is, but rather of formulating it as it could or should be."<sup>7</sup>

For Erin Manning and Brian Massumi it is

[t]he hyphen of a moving thought, the hyphen that joins research and creation, is as much the interval that brings the coincidence of force and form as it is the reminder that what moves always inhabits an in-between<sup>8</sup> (2018).

To qualify this relationship between research and creation, in a previous contribution, I used the notion of "chiasm"<sup>9</sup>, borrowed from the phenomenology of Merleau-Ponty, which designates a point of intersection and reversibility in him between the subject and the object, between the flesh and the world between the visible and the invisible:

Transposed to research-creation, conceptualizing research as coiling around creation and creation reciprocally coiling around research may subsume the epistemological tension between these two activities' phenomenological continuity and evenemential discontinuity. These activities intersect, interact,

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La part de la pratique plastique se doit d'être d'une importance égale à la part écrite de la thèse à laquelle elle n'est pas simplement juxtaposée, mais rigoureusement articulée afin de constituer un tout indissociable. Quand bien même la *liaison* entre ces deux parts ne serait que la plus subtile des *déliasions*, c'est encore *l'articulation* entre les deux qui demeurerait ici la cheville ouvrière de l'ouvrage. »

<sup>6</sup> My translation of : « prendre au sérieux le trait d'union : la recherche ne doit pas être le premier moment d'un processus qui doit mener à une création [...] ; et si recherche et création sont deux moments, je dois pouvoir les mettre en boucle, encourager le feedback. »

<sup>7</sup> My translation of : « ce trait souligne d'abord un intérêt marqué pour la transformation [...], il ne s'agit pas tant d'y décrire le monde tel qu'il est, mais bien de le formuler tel qu'il pourrait ou devrait l'être. »

<sup>8</sup> My translation of : « [l]e trait d'union d'une pensée qui se meut, le trait qui rejoint la recherche et la création, est autant l'intervalle qui amène la coïncidence de la force et la forme que le rappel que ce qui se meut habite toujours un entre-deux »

<sup>9</sup> This term comes from the Greek letter  $\chi$  (khi) and refers to a cross arrangement, a crossing in which each component "borrows from the other, takes or encroaches on the other, crosses with the other". (Merleau-Ponty, 1964/2010, p. 309).



even hybridize; without conflation they summon each other into a single indistinct entity. However, when contiguous, they create an ambiguous assemblage that makes it difficult to discern whether research begets creation or creation begets research. (Paquin et Béland, 2015)

I might as well have borrowed, still from Merleau-Ponty, the concept of interlacing, similar to that of chiasm :

My body as a visible thing is contained in the great show. But my seeing body underlies this visible body, and all visible with it. There is reciprocal insertion and interlacing of one into the other. (1964/2010, p. 182)

Interlacing, *antrelas* in Old French which also formed the word interlacing, first of all designates an ornament composed of motifs whose curves intersect and intertwine. Interlacing is :

an elementary material arrangement: one in which a thread, a lace or a ribbon turns around itself or another in such a way that it makes a loop or a knot with it. The knot is a unit produced from a duality.<sup>10</sup> (Ghitti, 2012, p. 300)

Both the figure of chiasmus and the figure of interlacing :

are part of a thought of mixing, which is however less concerned with interactions than with union and fusion.<sup>11</sup> (Merx, 2016, p. 137)

Although these figures are used by Merleau-Ponty to think about the relationship between the body and the world, their use proves to be fruitful in reflecting on the articulation between research and creation in the practices of RC.

Other borrowings could prove fruitful in thinking about this articulation between research and creation, notably the new materialism. The new materialism rejects the humanist presupposition according to which only the human being is endowed with a power to act on the materiality of the world, which institutes a duality between separate entities, by recognizing matter as a form of life and a power to act, an agentivity. This is a vitalist materialism, inspired in part by the materialist philosophers of antiquity, whose presupposition is that matter is endowed with the property of being active, "vibrating". For Jane Bennett, the project of founding a new materialism :

this project calls for the pursuit of several tasks simultaneously: (1) to paint a positive ontology of vibrant matter, which stretches received concepts of agency, action, and freedom sometimes to the breaking point; (2) to dissipate the onto-theological binaries of life/matter, human/animal, will/determination, and organic/inorganic using arguments and other rhetorical means to induce in human bodies. an aesthetic-affective openness to material vitality; and (3) to

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<sup>10</sup> My translation of : « est un agencement matériel élémentaire : celui dans lequel un fil, un lacet ou un ruban tourne autour de lui-même ou d'un autre de telle manière qu'il fasse avec lui une boucle ou un nœud. Le nœud est une unité produite à partir d'une dualité. »

<sup>11</sup> My translation of : « relèvent d'une pensée du mélange, qui s'attache cependant moins aux interactions qu'à l'union et la fusion »



sketch a style of political analysis that can better account for the contributions of nonhuman actants. (Bennett, 2010, p. x)

Tenants of the new materialism see materialization as :

a complex, pluralistic, relatively open process and their insistence that humans, including theorists themselves, be recognized as thoroughly immersed within materiality's productive contingencies. (Coole et Frost, 2010, p. 7)

In doing so, the new materialism avoids dualism by espousing a unitary narrative of emergent and generative material beings. (p. 8). Just as the new materialism aims to go beyond the dualistic human/matter thinking, so does R-C aim to go beyond the dualistic thinking that initially opposes academic research aimed at scientificity and artistic creation. Here are some terms that have been proposed.

Bruno Latour in his work in Science and Technology Studies proposes the concept of "articulation" by specifying in the lexicon appended to the book that:

this term occupies the position left empty by the dichotomy between the object and the subject or the external world and the mind. Articulation is not a property of human speech but an ontological property of the universe. (1999, p. 303)

Latour uses the word proposition to designate what is articulated:

The word 'proposition' conjugates three crucial elements: (a) it denotes obstinacy (position), that (b) has no definitive authority (it is a pro-position only) and (c) it may accept negotiating itself into a com-position without losing its solidity (2004, p. 212)

Thus, the articulated proposals form a composition that is a different proposition:

When the propositions are articulated, they join into a new proposition. They become "someone, something" else. (1999, p. 180)

According to Latour: "the world is made of propositions, and if the action of knowledge is conceived as articulation" (2004, p. 214) so to know the world, an organism must interact and connect with other entities, organic or material, making propositions to create differences and discriminations. He uses the term articulation to describe the way an organism acts in and with the world. The term suggests not only discourse, but also physical connections and links between entities. If I transpose to R-C, the research and creation components do not constitute a duality, propositions whose existence is definitively distinct and antagonistic, but are ontologically articulated within R-C to form a composition, a new proposition.

Andrew Pickering's work in Science and Technology Studies is to account for the interaction of material and human agency in scientific practice. (Olohan, 2016, p. 5) He proposes

a view of science as a field of emergent human and material agency reciprocally engaged by means of a dialectic of resistance and accommodation-the mangle. (1993, p. 559)

Here Pickering is inspired by the operation of the "washing machine":



Mangle" here is a convenient and suggestive short-hand for the dialectic: for me, it conjures up the image of the unpredictable transformations worked upon whatever gets fed into the old-fashioned device of the same name used to squeeze the water out of the washing. (p. 567)

Pickering also uses the metaphor of dance:

The dance of agency, seen asymmetrically from the human end, thus takes the form of a dialectic of resistance and accommodation, where resistance denotes the failure to achieve an intended capture of agency in practice, and accommodation an active human strategy of response to resistance, which can include revisions to goals and intentions as well as to the material form of the machine in question and to the human frame of gestures and social relations that surround it. (Pickering, 2013, p. 22)

Transposed to R-C, this mixing of practice is achieved through the interaction between human and material agentivity first in each of its components: between artistic agentivity and the agentivity of materials or media for creation; between the agentivity of writing and the agentivity of language for research. This mixing of the practice is also achieved through the interaction between the agility of each of the components. Moreover, the dialectic of resistance and accommodation applies to each of the components and their union. When a resistance is encountered during practice, it gives rise to accommodations, which allows the practice to continue until the next resistance is encountered.

Karen Barad relies on quantum physics to eventually rethink the sciences, the social sciences and humanities (SSH) and the arts by proposing an "Agential Realism" based on the concept of entanglement, which she defines as follows:

To be entangled is not simply to be intertwined with another, as in the joining of separate entities, but to lack an independent, self-contained existence. Existence is not an individual affair. Individuals do not preexist their interactions; rather, individuals emerge through and as part of their entangled intra-relating. Which is not to say that emergence happens once and for all, as an event or as a process that takes place according to some external measure of space and of time, but rather that time and space, like matter and meaning, come into existence, are iteratively reconfigured through each intra-action, thereby making it impossible to differentiate in any absolute sense between creation and renewal, beginning and returning, continuity and discontinuity, here and there, past and future. (Barad, 2007, p. ix)

She points out that entanglement leads to a profound change in our conception of the world, even beyond that caused by the theories of complexity :

By "entanglement" I don't mean just any old kind of connection, interweaving, or enmeshment in a complicated situation . Crucially, my use of this term goes to the agential realist ontology that I propose with all its requisite refigurings of causality, materiality, agency, dynamics, and topological refigurings. (p. 160)

As with Pickering's concept of mangle, Latour's concept of articulation, the concept of entanglement allows Karen Barad to think the world beyond dualisms:



the entanglement of matter and meaning calls into question this set of dualisms that places nature on one side and culture on the other. (Dolphijn et Tuin, 2012, p. 50)

The basic ontological unit of arranging realism is not the person or the object, independent and well-delimited with determined properties, but the phenomenon it describes as the result of the intra-action of the subject's and the object's agentivities:

Instead of there being a separation of subject and object, there is an entanglement of subject and object, which is called the "phenomenon." (Barad, 2007, p. 52).

Thus :

Agency is not held, it is not a property of persons or things; rather, agency is an enactment, a matter of possibilities for reconfiguring entanglements. (Dolphijn et Tuin, 2012, p. 54)

Several authors have transposed the concept of entanglement to R-C, including Annette Arlander, who mobilizes realism and particularly the concept of entanglement and to reflect on her artistic practice, which is based on transposition :

Following Karen Barad we can understand entanglements of matter and meaning, of theorising and experimenting, and of the researcher and what is researched as a starting point for the processes involved in artistic research. (Arlander, 2018, p. 41)

Her reflection leads her to ask herself the following question:

Is an artist only one element in the entanglement of various material-discursive practices creating or constituting a work? (p. 43)

She makes a connection between the practice of R-C and the experimentation and theorization that for Barad :

experimenting and theorizing are dynamic practices that play a constitutive role in the production of objects and subjects and matter and meaning. (Barad, 2007, p. 56)

Arlander goes on to draw a parallel between scientific and R-C practices as both make phenomena manifest :

If scientific practices are specific forms of engagement that make specific phenomena manifest (Barad 2007, 336), artistic practices likewise are specific forms of engagement that make specific phenomena manifest. (Arlander, 2018, p. 44)

Stephanie Springgay and Zofia Zaliwska, for their part, use Barad's concept of "agential cuts" to reflect on the meaning of a materialistic R-C methodology:

Cutting is a process of entering data to disrupt stratifying tendencies. Cutting does not merely separate data into parts that comprise a whole, rather cutting is a practice of interference. Materialist diagrammatic methodologies of research creation, we argue, is an orientation to research that finds itself



entangled in the middle of data, forcing us to think about data-in-the-making.  
(2015, p. 137)

Here are some uses of the term entanglement in the context of R-C :

entanglement in theory and practice (Farber, 2009, p. 11)

One of most intriguing aspects about art today is its entanglement with theory. In fact, contemporary art practice is now so highly saturated with theoretical knowledge that it is becoming a research practice in and of itself (Busch, 2009, p. 3)

[...] the material experimentations are integrally entangled into her creative process: starting from the very beginning, this entanglement proceeds via thinking and sketching towards the final artefact. (Makela et Loytonen, 2017, p. 253)

The entanglement of artistic research with art practice and with artistic development is so close that a conceptual distinction often appears contrived.(Borgdorff, 2012, p. 144)

entanglement of experience of creative practice communities and knowledge  
(Batty et Berry, 2015, p. 189)

The term "intertwined" is also used to describe the relationship between research and creation:

theorization and art practice are eventually intertwined, resulting in hybrid forms  
(Arlander, 2011, p. 124);

the relationship between these activities, between research and practice or  
imagemaking and textmaking, is fundamentally intertwined: they are relational  
objects of thought (O'Riley, 2011, p. 6).

In trying to define R-C, I realized that it is an assemblage of two practices, artistic or media creation and academic research, which a priori have nothing in common. In another contribution, I gave a "short account of the advent of R-C" and raised the epistemic and political stakes and challenges that this assemblage, described by Jean Lancri as "strange coupling", engendered (Paquin et Noury, 2020). I have focused on the articulation of the two components, research and artistic or media creation, using the few texts that linger on the dash of expression and convening different concepts that have been proposed by the proponents of phenomenology and the new materialism to overcome dualisms.



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