

From Process to Knowledge: Artistic Research in Hybrid Contexts

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The project aims to showcase ten diverse lines of research grounded in the methodology of Practice-Based Research, highlighting the quality, diversity and complexity of incorporating hybrid and mixed processes into the conceptual construction of the artwork. Within this framework, analogue and digital drawing and painting, photography, artificial intelligence, 3D modelling and virtual reality coexist. The integration of these technologies is not presented as a mere instrumental update, but as a critical field of experimentation where digital practices, algorithms and analogue procedures converge in the construction of the artistic object, whether physical or virtual.

Contemporary artistic research has increasingly established itself as an autonomous epistemological field, in which practice is not merely the object of analysis, but an active mechanism for the production of knowledge. Artistic knowledge emerges within the creative process and often takes on sensory and material forms that go beyond traditional discursive language. In this context, Practice-Based Research is structured as an interactive methodology that combines experimentation, documentation and critical reflection, allowing research questions to be reformulated throughout the practice itself.

An in-depth examination of these trajectories can be undertaken in the light of Jung's principle of synchronicity, understood as a meaningful coincidence that establishes non-causal relationships between internal and external events. Applied to artistic research, this concept allows us to understand the emergence of unexpected convergences between seemingly distinct creative processes, fostering the creation of zones of contact where methodological heterogeneity is transformed into a productive field of knowledge. Synchronicity thus functions as a conceptual vector that legitimises intuition, meaningful chance and the interdependence between subjective and cultural contexts in the development of the work.

In this context, artistic practice emerges as a hybrid and transdisciplinary terrain where theory and materiality intertwine. The coexistence of analogue processes and digital technologies highlights the transitory nature of contemporary art and the need for flexible research models capable of keeping pace with the complexity of current creative

processes. By recognising artistic practice as both the means and the outcome of research, this paradigm helps to reconfigure the boundaries between creation, critical reflection and academic production.

From this perspective, practice-based artistic research emerges as a situated form of knowledge, characterised by its openness to contingencies and its ability to integrate sensory, technical and conceptual dimensions. This approach reinforces the relevance of art as an expanded epistemological field, capable of generating critical insights into the cultural and technological transformations shaping the present.