

How can we make sense of artistic research? In the young and heterogeneous field of art-science, scientific and artistic knowledge production practices merge in labs, for example, in studio labs such as the *Ars Electronica Futurelab* and the *MIT Media Lab* or through artist-in-residency programs such as *Arts at CERN*, and are increasingly implemented within universities – such as the *Art & Science* master's program at the University of Applied Arts Vienna. By looking at the moments of initiation and of socialization as focal points where expectations, values and norms, identities, cultures and boundaries are (re)performed, this master's thesis project seeks to investigate through semi-structured interviews and (non-)participant observation how novice students from the *Art & Science* master's program at the University of Applied Arts Vienna grow into artistic research within the first year project *Multinaturalism*. The sensitizing concept 'epistemic living spaces' (Felt, 2009; Felt & Fochler, 2012; Felt, Igelsböck, Schikowitz, & Völker, 2013) and Sharon Traweek's (1988) insights on cultural differences between research fields in different national contexts and the role of socialization processes in the reproduction of research cultures, set a theoretical frame to this endeavor. The Grounded Theory-driven analysis lead to some insights, which hopefully not only enhance our understanding of what artistic research is, but also what teaching, learning and doing artistic research means and, by extension, our conception of art and of science as well as of their relations. And, finally, also of knowledge production, of different epistemologies and of knowledge itself.