

ARTISTIC RESEARCH, practice based research, art based research

Der folgenden Themen wurden im Rahmen des Unterrichts von Display besprochen. Es ist eine Mischung aus Textauszügen aus dem Kapitel Methodology (Schülke, 2017, 32-40) meiner Dissertation (practice based) und unterschiedlichen zusätzlichen Punkten zu diesem Thema. Deshalb der Mix in der Sprache. Die angeführten Zitate sind größtenteils aus meiner Forschungsarbeit entnommen und auch dort korrekt und mit Quellenangabe angeführt.

Hier ist der Online Link dazu:

https://lauda.ulapland.fi/bitstream/handle/10024/62848/Schulke_Bettina_ActaE215_pdfA.pdf?sequence=1&isAllowed=y

TRANSACTION as INTERACTION: Art as an Extended Sense of Space. 2017. Acta Universitatis Lapponiensis 348

Zuerst allgemein zu diesem Thema:

Künstlerische Forschung, was versteht man darunter?

- According to the UNESCO definition, research is “any creative systematic activity undertaken in order to increase the stock of knowledge, including knowledge about humanity, culture and society, and the use of this knowledge to devise new applications.” (*OECD Glossary of Statistical Terms*, 2008).
- Research, therefore, means the state of not knowing – or even better, not yet knowing along with a desire for knowledge (Rheinberger 1992, Dombos 2006).

Worum geht es bei Artistic Research?

- ...in art we are dealing with something that is “otherwise than knowing.” Mikka Hannula
- Forschung mit und durch Kunst
- Kunst ist das Werkzeug und auch Gegenstand der Forschung

Welche künstlerischen Disziplinen umfasst Künstlerische Forschung?

- Bildende Kunst
- Darstellende Kunst
- Musik

Geschichtlicher Rückblick

- Relativ junges Forschungsgebiet
- Die Diskussion über Artistic Research begann in den 90iger Jahren
- Finnland, United Kingdom, Schottland
- Erster Doctor of Arts: Jyrki Suikkonen, 2001

Vielfalt in Artistic Research

- Unterschiedliche Länder, unterschiedliche Zugänge, Themen und Forschungsmethoden
- Being influenced by experiences with students during my teaching and by long discussions with colleagues and friends in Finland taught me a different way of thinking about processes connected to artistic research practice than I had previously encountered. For example, I began to consider the value of experiences and processes during artistic practice as a considerable part of the research. These are subjective experiences, which, however, certainly affected the outcome of this study to a large degree.

Art & Academia

- Wo und wie werden künstlerische Forschungsarbeiten sichtbar?
- Formen der Präsentation und Kommunikation (Theorie und Kunst)
- It has to be noted that the artists are the ones who are doing the research from the inside and that a large part of the discussion comes from the outside, from those who observe, theorize, and analyze the field of research. Therefore, I argue for the need to include both sides in the discussion: those who do the research and those from the outside. (Schülke 2017)

Practicing the practice that the research is about

- This form of research can be seen from a different perspective than all the other forms of research because it can only be conducted by artists who are privileged in being able to study their own creative work process. The artist researcher can add knowledge from his/her own experiences and that is what happens in the process of artistic research, where the act of doing creates part of the knowledge production. Hannula et al. (2014)
- the fusion between the doing and the thinking of the doing

Writing and the art-making

- two sides of the same process, both require thinking and doing (Kirisi Rinne, 2016)

- serves the identification of research questions

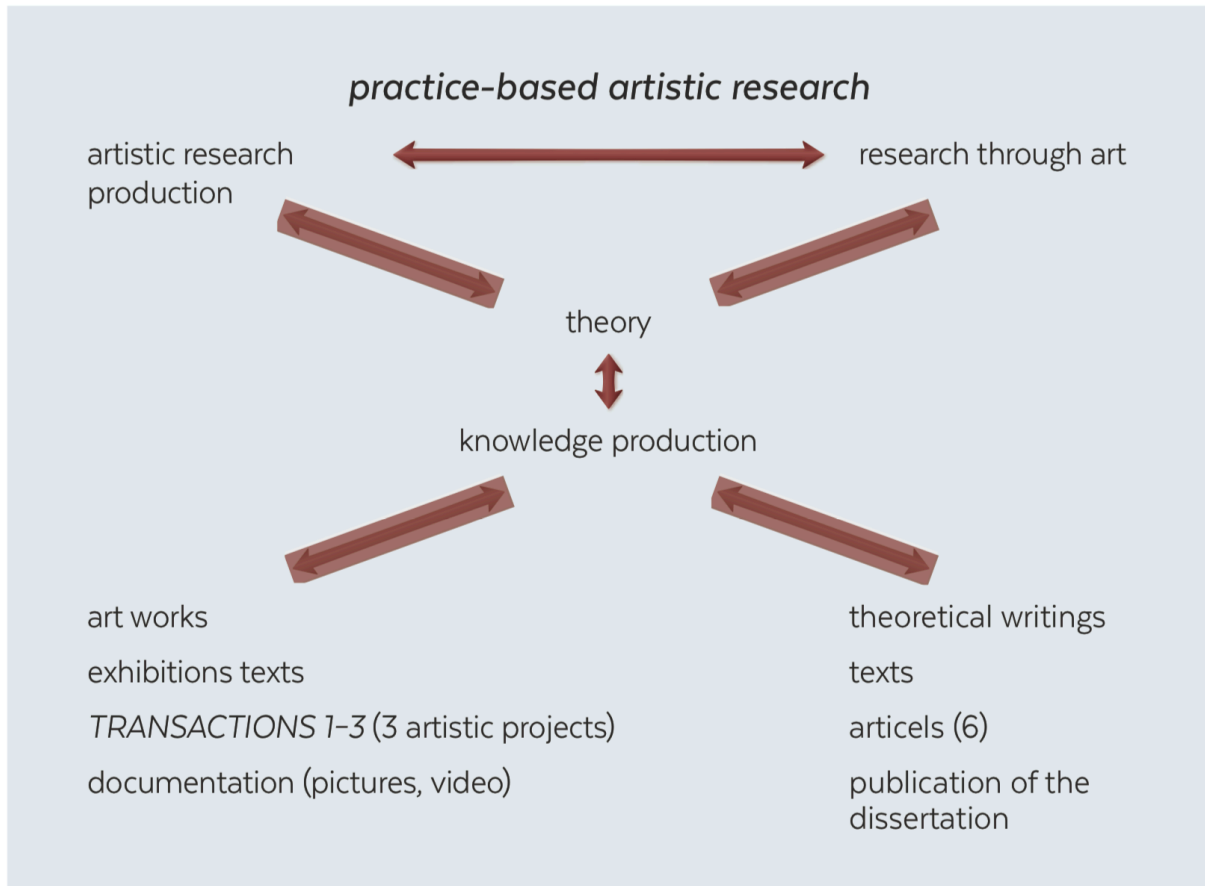


Abbildung 1: Model of my practice-based research. Schülke

Analyses of my own research process

- made me aware that processes that occurred during my artistic production seemed to appear to me as natural, sometimes not even worth mentioning. However, the act of verbalizing them adds another dimension and also makes them accessible to others. Additionally, I observed that during the process of articulating them, my thoughts became sharpened, were more clarified, or the contents crystalized that had previously appeared as a rather abstract idea. In the case of this study, the analysis of these artistic processes included the doing, mental reflections, and sensual experiences. In articulating certain considerations or sensations, these reflections on processes became exemplified and comprehensible. Consequently, the verbalization of the knowledge production in practice-based research is not only about the new and the production of a theoretic part next to the artworks. Rather, it is what emerges during this path of the artistic process, where it is leading, and how it can be contextualized. From an artistic point of view, this process can lead to the awareness that the form of a work of art is not the most important aspect, but rather what emerges out of the process and brings new insights.

Experiments

- openness in the creative process
- Experiments are the actual generators of that knowledge—knowledge of which we previously had no knowledge at all. (Rinne 2016)
- there is not a single accepted way or commonly agreed upon research methodology

Methodology



Abbildung 2: The artistic research structure. Schülke

- The specific method of a study is closely bound to the artistic process.
- discovery-led
- systematic approach
- Henk Borgdorff, who describes such a process in the following way:
“As a rule, artistic research is not hypothesis-led, but discovery-led, whereby the artist undertakes a search on the basis of intuition, guesses and hunches, and possibly stumbles across some unexpected issues or surprising questions on the way” (Borgdorff, 2011, 56).

Kunst & Kontext

- Efva Lilja (2015) argues from an artist’s point of view, summarizes it thus: “as researchers we explore our art in context and formulate this by positioning the work. This builds understanding and insight through experience.”