

An Analysis of Artistic Research Published in Online Journals based on Henk Borgdorff's Body of Work

Kaan Koyuncu

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Media Technology MSc program, Leiden University

Supervisors: Edwin van der Heide, Henk Borgdorff

koyuncukaan@gmail.com

Abstract— When does an artistic practice qualify as research? And if so, what kind of knowledge and understanding does it generate? Is there a methodological framework that contextualizes methods and techniques for artistic research? How can we differentiate artistic research from other academic disciplines? This thesis investigates the emerging field of artistic research and seeks to answer those questions by using the theoretical framework proposed by Henk Borgdorff. This framework scrutinizes the field in an ontological, epistemological and methodological way. After studying the field in depth, we introduce an online peer-reviewed journal called *The Journal for Artistic Research (JAR)* and selected three unique artistic research publications. We analyze and discuss them in the light chosen framework. We do this with the aim to create an actual picture of the artistic research field and its often promising, thought-provoking results.

Index Terms—Artistic research, field analysis, JAR, research catalogue.

I. INTRODUCTION

To comprehend the essence of artistic research and what it stands for, we need to dig up history of science and investigate the word 'research'. In order to legitimize an artistic investigation as a research and as a form of knowledge production, demarcations should be drawn from both the art practice itself and the other research activities such as academic or scientific research. For this thesis, I will briefly introduce these demarcations by using a theoretical framework proposed by Henk Borgdorff and then, I will carry out case studies for artistic research outcomes by investigating how is being articulated through the online journals.

This conceptual framework introduced by Borgdorff holds three important questions: First; is an ontological question that explores the focus, content and articulation of that content of the artistic research by distinguishing it from a traditional way of researching. Second; is an epistemological question that scrutinizes the production of knowledge while researching in and through the art. Third; is a methodological question that investigates applicable methods and techniques for artistic research and differentiate it from the other academic disciplines.

For examining the articulation of artistic investigations, this framework holds a great importance. Additionally, before scrutinizing the field in depth, I wanted to give a brief historical introduction to development of science. Since, I have a scientific background and by having more knowledge about the field, I focused at the development of the science only and avoided to relate my investigation to the development other disciplines such as social sciences, humanities or arts.

II. HISTORICAL BACKGROUND

Renaissance, the first glorious western intellectual movement before the enlightenment aside from its renewed interest in Greek culture, it gave us extraordinary figures in the history of arts and sciences. Most notably, Leonardo Da Vinci with his great observational skills, embraced physical and natural sciences along with engineering, architecture, astronomy and represented them on the works of his art. Parallel to Da Vinci, Michelangelo's anatomical knowledge of human body (Eknoyan, 2000), Brunelleschi's invention of scientific perspective (Salat et. al., 1994) and Albrecht Dürer's highly realistic extractions from nature (Meyer, 2004), revealed the potential of observation, combined with the essence of inquiry and creativity. In this period, these extraordinary artisans had already acquired appreciable theoretical knowledge in the field of anatomy, geometry, mechanics and blended it with their practical know-how. But within the period of Renaissance (and the time preceding to it) there was a clear separation between scholasticism and the manual work. Descending inquiry to mechanical level was considered as a dishonorable act (Zilsel, 2000). Hence, they hadn't educated like upper-class scholars and with the absence of this methodical intellectual training, they hadn't known how to proceed systematically. Consequently, their accomplishments stayed isolated and neither in their time nor by the contemporary view, they never seen as scientists (nor they should) but they were the immediate predecessors of the modern science. With the Copernican Revolution which started in the 16th century with the findings of the Copernicus and ended with the works of Newton in the 17th century (Kuhn, 1957) gave birth to the transition from these rational constructive artists to rational experimental scientists (Crombie, 1986). Advancements of technology and quantitative methods of experimentation adopted by the

educated scholars like Galileo Galilei, William Gilbert and Francis Bacon and the modern view of science was born.

This newborn child can equally be called as research by the modern mindset and it is essentially different from the *doctrina* and *scientia* of the middle ages and from the Greek episteme (Heidegger, 1977). When investigation embraced experimental methods, it started to diverge from both and this shift on how inquiry is undertaken changed our conception of truth and our approach for the production of knowledge. Experimental methods start with formulating fundamental laws. These formulations guide and support for the planning and the realization of the experiment. This realization either verify and confirm or deny the law to affirm the fact. Thus, reconstruction of facts into the certain representations of nature and using language as its descriptive medium becomes the archetype of this kind of research. Since the beginning of the modern era starting from the 16th century, this constitutional change of methods for producing knowledge and this pursuit of certainty influenced our understanding of “real” and science became the synonym of truth. But does truth only exist in those certain representations of nature and does knowledge and understanding always reducible to language?

III. THREE QUESTIONS AND DEFINITION

A. *The Ontological Question*

First of all, artistic research dissociates itself from this empiricist aspect of science. Instead of validating warranted assertions it seeks to disclose and articulate tacit, practical, non-discursive, non-conceptual, sensory knowledge embodied in artistic outcomes and its creative processes (Borgdorff, 2009). With the usage of different mediums and variety forms of representations such as images, narratives, performances, audio-visual installations and so on, it avoids any explanatory boundaries that the language imposes. Both the productive process and the outcomes of artistic research has an experiential element that cannot be conveyed linguistically.

Secondly, the content of artistic research can engage with the subject matters such as taste, beauty that belongs to the aesthetic realm or can include hermeneutic, performative, emotive and mimetic perspectives (Borgdorff, 2006). Not every artistic inquiry will contain all the matters above, but one can encounter at least one of them in every artistic research.

Lastly, artistic research differs from a more traditional way of researching by not having plainly specified research topics and hypotheses at start and it can be characterized as a discovery-led research rather than a hypothesis-led research. So, one can argue that the primary focus of artistic research lies on the productive processes that is the artistic practice itself.

B. *The Epistemological Question*

The footprints of discussion for the existence of other types of knowing can be tracked up till the ancient Hellenic world. Plato, in his critique of arts, makes a clear distinction between the human products and the objective world according to their

relations to truth. He considers that the senses are deceptive and leads one away from the truth. Thus, they can't be trusted (Plato, 1992). Respectively, he despises the skills and experiences of practitioners and asserts that the theoreticians are handling the truth, artisans building appropriate objects and artists doing neither (Feyerabend, 1996). This belief acknowledges that theories gives better results rather than memory tied experiences and the tacit knowledge of the practitioners. This historical commitment by his modern followers, gave enormous powers to theoreticians over the past few centuries. They were better paid, thought to be wiser, and superior than the practitioners itself.

On the contrary to Plato, Aristotle had a different view. He classified the types of knowledge under the three different categories and identified them as the theoretical knowledge (episteme), the practical knowledge (techne), and the practical wisdom (phronesis) (McKeon, 2001). episteme means “to know” and it's mostly translated as the scientific knowledge. But it differs from the scientific knowledge that we know, which embraced experimental methods as I pointed earlier. episteme distinguishes itself by its objects, which do not concede of change; these worldly objects are eternal and consist of necessity. In contrast to necessary truths, techne stands for the everyday contingencies and mostly equalized with art and craft. This knowledge is based on the practical instrumental rationality and administered by the conscious purpose. Phronesis refers to ethics and simply means, serious considerations about values that relates to the practice. Aristotle thought that knowing how to act (pragmatic thinking) in particular situations is a virtue for human beings. This conceptual lucidity made by Aristotle for differentiating the types of knowledge is utterly conforming with today's attempts for making distinction the types of research or even reformulating the research itself (Eisner, 2008).

Artistic research can also be called as a practice-oriented research and it mainly belongs to the techne in this categorization asserted by Aristotle. This tacit, practical knowledge embodied in art can be found on the art objects and processes which cannot be accessed precisely by language or concepts. The epistemological uniqueness of artistic research lies on to this non-conceptual and non-discursive contents which are being articulated within its material medium (Borgdorff, 2006). Thus, the status of knowledge within the field of artistic research becomes non-propositional and does not rely on justified true beliefs. To epistemologically position artistic research there are two perspectives exists. First is the hermeneutic perspective that sees it as a form of world disclosure and second is the constructivist perspective that sees knowledge as a form of world constitution (Borgdorff, 2011). The constructivist perspective presumes that worldly phenomenons, objects and events happen to be realized in and through the works of art and creative artistic processes. Thereby, art presents world to us and through the artistic outcomes, we encounter worldly contingencies in the forms, such as the auditory, the gustatory, the kinesthetic and so on

(Eisner, 2008). The hermeneutic perspective asserts that research in the arts develops a mode of comprehension by the evocative power of its artistic outputs. The revealing aspect of artistic practices discloses the world to us and influences our affinities with our surroundings and ourselves by broadening our vision or by providing empathic experiences. This non-conceptual essence of artistic research that comprised from these two perspectives, transcends any theoretical thinking regarding to the world. Thus, research in the arts differentiates itself from a traditional way of theory building and encourages us to wander around on the articulation of that unfinished thinking.

C. The Methodological Question

One can say that; arts and sciences manifest human creativity. While constructing their knowledge both parties encourages us for a change in our understanding of the world by materializing it (Vesna, 2001). In *Against Method*, Feyerabend (1975) argues that if the scientists and artists share the same puzzle-solving approach then the only difference left there is the methodologies that they're following, and it becomes only styles and preferences. He elaborates (1996);

"In a way, individual scientists, scientific movements, tribes, nations function like artists or artisans trying to shape a world from a largely unknown material, Being... Or researchers are artists, who, working on a largely unknown material, Being, build a variety of manifest worlds that they often, but mistakenly, identify with Being itself"

Natural sciences or in general, exact sciences have an empirical-deductive approach that their experiments generally take place in a laboratory environment. When it comes to the social sciences, despite the fact that they are empirically oriented, both quantitative and qualitative methods for evaluating data are legitimate for a social scientific research. The humanities diverge from the natural and social sciences by the means of its focus. Interpretation becomes an imperative element in a humanities study rather than providing a description or an explanation. Idiosyncratic merit of artistic research arises by blending all of these facets. Even if, the practical experimentation can be seen as a core element of an artistic research, embodiment of participative and hermeneutic methods (methodological pluralism) becomes an important factor when describing it methodologically (Borgdorff, 2006).

On an individual level, an important difference from a traditional way of researching is that; artistic research is principally conducted by artists and they mostly have prerogative access to the research domain. Since, both creative and performative aspects vastly dependent to the artist, when we compare it the other academic disciplines, getting access to the research processes show dissimilarities. While differentiating artistic research from other academic disciplines in a methodological sense, further demarcations should be drawn for the relationship between the research and art. These

demarcations include categorization for research on the arts, research for the arts and research in the arts.

Research on the arts generally focused at examining art practice with interpretive and reflective perspectives within the academic field of humanities including musicology, art history, theatre studies, media studies and literature. Research on the arts puts a theoretical distance between the researcher and the research object. Characteristics of this kind of research can contain; historical and hermeneutic, philosophical and aesthetic, critical and analytic, reconstructive or deconstructive, descriptive or explanatory aspects (Borgdorff, 2006).

Research for the arts refers to doing a material investigation in the favor of a particular art practice. This type is more of an applied research and it brings tools and insights of objects whose are necessary throughout the artistic processes and outcomes.

Research in the arts or artistic research puts no theoretical distance between the researcher and the research object which is the artistic practice itself. As mentioned earlier, research in the arts blends practical experimentation with participative and hermeneutic methods that results an intertwinement between theory and practice.

When we merge all the ontological, the epistemological and the methodological questions above, we arrive at this concise formula as Borgdorff (2006) outlines "*Art practice - both the art object and the creative process - embodies situated, tacit knowledge that can be revealed and articulated by means of experimentation and interpretation.*"

D. Artistic Research Definition

To further expand the brief definition of an artistic investigation above and for giving a complete impression of it, first, we need to look for a definition of a traditional way of researching. Although the definitions may vary there is a general agreement on such topics as; novelty, creativity, uncertainty, systematicity, documentation and comprehension (Frascati Manual 2015). If we take the definition given by UNESCO (OECD, 2008) as following; "Any creative systematic activity undertaken in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this knowledge to devise new applications." and add appropriate documentation and dissemination of applications, we can arrive a concrete definition of a research.

To sum up, if we consolidate the explorations (the three questions) that given above with the definition of research, we can reach a broad conclusion of what is meant by an artistic investigation and how artistic research can be distinguished from art practice-in-itself.

To give the description I'll avoid any paraphrasing and I will give the direct definition that was asserted by Borgdorff (2006):

“Art practice qualifies as research if its purpose is to expand our knowledge and understanding by conducting an original investigation in and through art objects and creative processes. Art research begins by addressing questions that are pertinent in the research context and in the art world. Researchers employ experimental and hermeneutic methods that reveal and articulate the tacit knowledge that is situated and embodied in specific artworks and artistic processes. Research processes and outcomes are documented and disseminated in an appropriate manner to the research community and the wider public.”

IV. METHODS

In order to answer my research question and to clarify how the artistic research outcomes are being articulated, I will carry out case studies for online artistic research publications and I will assess them in the light of the theoretical material that I written above. I selected my cases from The Journal for Artistic Research (JAR) and I will explain the reasons that lead me to this decision.

The definition and the recognition of artistic research varies from country to country and for different countries boundaries drawn by academic institutions show dissimilarities (Schwab, 2014). The first reason that I decided to conduct my research on JAR and selecting the cases from it lies on to this inconsistency. JAR does not operate within a particular national foundation and policies of the journal are not established by the standards of an academic institution. JAR runs independently, and they claim that they do not serve any other purpose than the idea of artistic research (Schwab, 2011).

The second Reason of my decision lies on the technological framework that is The Research Catalogue (RC). For some years now, RC has been serving as a database for artistic research ‘expositions’ for both the artists themselves and for some online journals including JAR. RC initiated with JAR and its continuing to serve journals like RUUKKU: Studies in Artistic Research, JSS (Journal of Sonic Studies) and newly established VIS (Nordic Journal for Artistic Research). Selecting JAR from these journals seemed to be appropriate because it is the oldest one and precedent to the others.

The third reason of my decision is more theoretical and based on the reasoning given by Michael Schwab. In his paper (2012) he introduces the concepts of first and second order art-making and he argues that the first-order art-making comes before any writing and even if the writing may reflect the artwork, it is independent from making it. Second-order art-making refers to an artistic outcome which results from a writing or more generally a transformation process of an artistic investigation. He sees no formal difference between them and argues that both can be seen as an art practice. When it comes to the publication of these two different forms, the first-order art-making differentiates from the second-order because it cannot be published online or in any other journal

format. He asserts that there is always an essential part is missing that is the experience or the original artwork itself. The claim is that, with the second-order art-making, the experience or the originality of an artwork can be transformed through the medium of the journal and can be reconstructed by the viewer by its transformative elements. This transformation (exposing practice as research) named as an ‘exposition’ by Schwab and it is fundamentally connected to the essential quality of an artistic research that is the intertwinement between the theory and practice that mentioned earlier.

In summary, the three reason that led me to this online journal, allowed me to easily access the published artistic researches and opened a way for me to assess and apply the theoretical framework that I have been researching. By having the agency of an online software that presents the works openly, I can experience and reconstruct the artworks-researches on the first hand and reflect my own understanding without committing any editor’s (or curator’s) reflections that I could find on the traditional journals. Thus, my case studies will consist from the publications that situated in JAR.

A. The Research Catalogue (RC)

RC is an online platform, a website for artistic research that serves as a database for the artists and for some peer-reviewed journals. Through the expositions that created in RC, artists can articulate their arguments by using media formats such as images, videos and sound files that can be supplemented by text. The aim of these elaborated documentations of works is to ‘expose’ practice as research (Schwab, 2012). An exposition in RC can be seen as an article like in the traditional journals by having an author(s), an abstract and such media files like above.



Figure 1 – An Example Exposition from RC

An exposition on RC contains one or several pages. Since it is built as a digital platform and runs on the computer screens, works that are created on RC becomes two-dimensional but do not limits itself by the frame of a screen. A viewer can navigate through the page both horizontally and vertically and can see other elements that are placed around (Figure 1). Additional navigation tools such as hyperlinks, ‘navigation’ and ‘content’ menus help users to interact with the work easily. Additionally, a viewer can get meta information of the work and see the

reactions of other viewers by clicking 'meta' and 'comments' sections. All the content that is created in RC should be arranged by the artist and there are no pre-defined templates exists for it. Despite the fact that it is free to join, and everyone can create a content, one can argue that not all the exposition can count as a recognized artistic research. In order to publish a work, one should look for the calls from the online journals and send their work to them for the peer-reviewing process.

B. The Journal for Artistic Research (JAR)

JAR is an international, peer-reviewed, online and open access journal that established in March 2010 by the SAR (Society for Artistic Research). It serves as a digital platform for all the disciplines for the recognition, dissemination and discussion of exposing practice as research (Borgdorff, 2012). JAR uses technological infrastructure provided by RC and selectively publishes the expositions that are created on it.

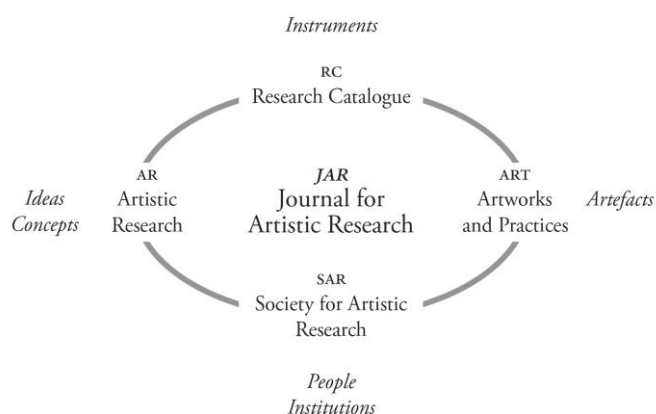


Figure 2 – JAR (Borgdorff, 2012)

Up to date there are 15 issues have been published including 93 expositions that were selected from RC. For the selection of works the most important requirement is that, the work must expose practice as research (Schwab, 2011). Since the term 'exposition' may not be relevant for all the disciplines it could also stage, perform, curate, translate, unfold and reflect practice as research with the coherent usage of rich media capabilities (video, sound, image and text) that provided by the RC.

JAR follows an open-submission policy. Which means, everybody can send their work (that must be created on RC) to the peer reviewing process. They explicitly point that there are no curators or editors for inviting people and one cannot have any benefits over the others by paying for the publication (Schwab, 2013). This open-submission policy brings diversity by not having clearly drawn boundaries and has the following consequences; First, there is no area of interest of JAR and they do not provide any framework such as a 'theme' for the issues. Second, they do not represent any style of art and they don't make any distinctions between contemporary and applied arts. Third, JAR becomes unpredictable and this implies the journal

stance for artistic-epistemic investigations that there is no prescribed or best way to expose practice as research. Fourth, they assert that with the open-submission policy they can follow a bottom-up approach by developing and discussing their understanding of artistic research for each submission (Schwab, 2016).

For the peer-reviewing, they send a checklist to reviewers for assessing the submissions. The checklist consists of (JAR Peer-Review Form 2017);

1. Reviewer self-assessment
2. Interest and relevance
3. Potential
4. Exposition of practice as research
5. Design and navigation
6. Ethical and legal concerns
7. Conclusions and revisions
8. Recommendation
9. Confidential message to the Editorial Board
10. Feedback

Rather than assessing the quality of the art, JAR ask reviewers to assess the artistic and intellectual interest of the submission. Which can be, addressing important issues or problems in an artistic manner that engages other fields. Submission's subject matter, methods and outcomes becomes significant for this assessment.

For evaluating the research aspect of the submission, they seek to find if submission offers new insights, knowledge and understanding rather than a plain documentation of works of art. Additionally, any evidence of innovation, contextualization (social, artistic or theoretical) and methodological pathway plays an important role when assessing the artistic-epistemic character of a submission. They explicitly invite people that uses non-verbal forms of writing and non-linear modes of reading in their submission.

Design and layout of an exposition are important aspects that gives the first impression to the reader. Although the look of an exposition is neither a representation of that research nor in a direct relationship with its epistemic implications, it plays an essential role in the overall expositional activity (Schwab, 2013). Meaning of an exposition can be distributed across the layers (pages) by the choice of the artist and each element can convey different meanings. Thus, two conclusions can be drawn. First, JAR dissociates itself from conventional journals by not having predefined look and style across the whole journal and layout of the journal alters by each issue. Second, for assessing the submission, they value the supportive character of the design and navigation for the epistemic perspective that is taken of an exposition.

The other elements on the checklist either concern the editorial policies of the journal or subjective assessments of the

reviewers. So, I decided to exclude them in the scope of this thesis.

V. CASE STUDIES

A. *Exorcising Unhomely Street: Filmic Intuition and the Representation of Post-concussive Syndrome*

Unhomely Street is a twenty-minute long experimental film that was completed in 2016 by Susannah Gent. In her practice-led research that published on the 14th issue of JAR, Gent exposes her film as research by employing a reflective method to attempt a post-hoc analysis of it (Gent, 2014). In the exposition, through her writings aided by short clips that cut from the film, she explores the role of intuition in art practice and its relations to the creative processes.

During the planning stage of the project, she suffered a head injury and developed post-concussive syndrome. This film as an artefact can be seen as a representation of her mental illness and making her subjective experiences audible and visible. In such a way, it represents the anxiety episodes associated with her post-concussive syndrome. Throughout the film she employs a surrealist narrative with historical accounts of atrocity and anti-capitalist polemics. Footage of the film was shot as small sections and edited individually to be assembled later in a process of intuitive artistic decision making. This is a spontaneous method (rather than having narrative concerns) that her decision-making relies on intuition and led by an emotional tone (either an image feels right or wrong).

Through the exposition, she investigates these emotional motives and their effects on artistic decisions. She reflects on this creative process and connects it to the work of neuroscientist Antonio Damasio, Freud's theory of the unconscious and Massey's understanding of metaphor as the original, pre-linguistic language of thought. She asserts that these artistic decisions engage different level of consciousness and this level could refer to the psychoanalytic unconscious (Freud) or the psychological and neuroscientific nonconscious (Damasio). She claims, these mental processes are emotional states and contains sensory information that reaches consciousness as feelings and audio-visual impressions. These feelings and impressions can be experienced as coming from elsewhere and informs her artistic practice which results as intuitive artistic decision making.

Reflections

In this study, researcher does not proceed with a pre-defined research question and follows an experimental approach that inquires the topic through her artistic practice. With this aspect, her investigation coincides with the discovery-led character of artistic research. On the ontological level, the content of her research engages with the emotive and hermeneutic perspectives. The role of her feelings and their impacts on productive processes are being investigated. Although the focus of her research lies on the creative process, the film as an artistic outcome holds an emotive perspective

and speaks to viewer's psychological and emotional life. In a hermeneutic perspective, she investigates the origins of these emotional motives by associating them to theoretical studies.

On the epistemological level, her investigation on the creative processes form a pathway through which new insights and understandings come into being. She tries to reveal something of the secret from her artistic process and encapsulates it with a theoretical framework. In the context of discovery, her reflective analysis on the artistic decision-making process embodies knowledge that is not directly accessible for justification. Additionally, this film as an artistic outcome or in this case as an epistemic thing, re-orient the viewer towards understanding the material that portrays interiority of the artist and provides an empathic experience by its evocative power.

Unhomely Street can be considered as an interdisciplinary research that contains experimental film production, continental philosophy, psychoanalysis, and neuroscience. This methodological pluralism that blends practical experimentation with hermeneutic methods is the perfect example of the intertwinement between theory and practice which is a characteristic feature of artistic research.

B. *The Learning Process in Fado Through Artistic Research*

In this exposition singer and researcher Brita Lemmens exposes her artistic research that she conducted as a fieldwork in Lisbon dates back to the 2009. Lemmens's exposition published on the 2nd issue of JAR and combines ethnomusicology and artistic research in order to research singing techniques (Lemmens, 2012). Exposition presents her seven months of study that she investigated the learning process in the oral tradition of fado which is an urban singing tradition that developed in the mid-19th century in the Portuguese capital. Exposition consist of her extensive field reports, audiovisual examples of her entrance to the fado culture and recordings of her rehearsals that shows the acquisition of skills through the learning processes.

She approaches to the topic with research question of how she could learn to sing fado and what methods could contribute to understanding of it. She aims to acquire this practical knowledge and wants to add fado to her repertoire. In the first few months that she spent in Lisbon, she dedicates herself for listening, observing, questioning the live performances in fado houses. Later on, she starts to perform repeatedly in several fado houses and systemizes her learning process by recording those performances. Also, her daily rehearsals recorded audibly for seven months to track her progress of learning new fados.

She continued her research by attending two fado schools that gave classes every week. Along with the classes, she interviewed other fadistas to learn by from their methods and techniques. After she finished her investigation, she asserts that there are two challenges that an apprentice faces; First one is a

musical challenge that acquisition of skills and vocal techniques through a semi-organized oral transmission. Second one is more of an artistic challenge that asking the apprentice to reflect upon his or her biography and to translate that individual story into a musical one. Therefore, this productive process can be characterized as learning by imitation and performing by innovation to create a unique style of art.

Reflections

Even though, an artistic research can start and proceed by not having clearly defined research questions and hypotheses, starting with one does not affect the nature of it. Ontologically, this research differs from a traditional ethnomusicological research because it was not performed in an academic setting with academic aims. Artist and her practice is central to this research and it seeks to enhance artist's practical know-how and intents to articulate this obtained tacit knowledge to wider public by providing documentations of her productive processes and artistic outcomes. Additionally, this research employs mimetic and performative perspectives that the practitioner constantly tries to imitate and perform for acquiring innovative skills to produce that unique style of art.

By being reflective of her understanding and by providing comprehensive description of her field notes accompanied with the audio and video recordings, she communicates the tacit knowledge that embodied in the performative act of her art. In a way, she transforms this embedded knowledge in to the medium of her exposition and provides a pathway for the reader to reconstruct her journey for acquiring similar knowledge and understanding. She claims that, communicating this kind of time-based practicing knowledge can be more reliant on documentation strategies because of its short-lived character. I believe, this research and its way of documenting, can possibly deliver new understandings by proposing a way for other artists and researchers to engage similar research topics.

Although, the core of this research lies on the practical experimentation, she incorporates artistic research with ethnomusicology and auto-ethnography. In addition to using her own voice as a tool and object of the research, she uses exterior tools that provided by ethnographic methodologies such as participant observation, auto-observation, interviewing with other artists to record, study and reflect upon their work. When it comes to ethnomusicology, apart from observing and reflecting the cultural and social environment of the fado community, she engages with the community and takes an active role as a participant artist in performance settings.

C. Unfixed Landscape - Is it possible to define 'place' through artistic practice?

Unfixed Landscape is an exposition that tries to answer the following question: "Is it possible to define "place" through artistic practice?" (Wallis, 2012). This explorative study attempts to represent landscape and portraiture it through experiential and embodied practice. Researcher was born and

raised in this place (Coolorta, Ireland) and uses it as an object of her study. Once, as a member of this community, she returns to this place to evaluate her affinities either as an insider or outsider to become contemplative about it.

She attempts represent place through the sound, moving image, audio and photography and her practice comprises movement, walking, swimming and being in this place. She approaches to the problem of representing place with three different methods namely; Autowalks, Moving Stills, Night walks and Turlough Swim.

Autowalks is a walking practice that she invited the community members for collecting their personal experiences (happened in the place) to destroy authoritative autobiographical voice of the researcher. Autowalks took the forms of still photographs, video, audio, hand drawn maps and reflective writing. The aim of this collective approach is to gather experiential, sensory, visual, and oral experiences from other members of the community to construct shared and subjective image.

Moving stills are series of videos that are extremely close, slowed down five-minute film pieces that the researcher focuses on the individual for reflecting on the slow pace of living in Coolorta. She also assesses her relationship to them as subject and artist with the 'slow' and 'close' representations of people and place by asking how close she can get to her subjects as researcher.

With the Nightwalks and Turlough Swim researcher approaches to the representation of place by focusing her own personal encounters with the space. She carries a portable film and sound recorder to capture her experiences through swimming, the act of breathing and walking through Coolorta at night. This practice does not involve dialogue but represents specific sensory experiences. With this practice, researcher moves away from a shared story of the place and its objective documentation to become a subject of the research to explore and reflect upon it in the act swimming and walking.

Reflections

In this context, being in this place enacts the core of her "experiential" research and has a definite connection with the experiencing body. She associates this embodied experience with the phenomenological discourses given by the philosophers like Emmanuel Levinas and Maurice Merleau-Ponty. By the walking sessions, she incorporates auto-ethnographic researching style that investigates space and place and engages it with a monologue disposition. With the sensory outputs such as images, filming and recording sound, she represents the place tactile and non-verbal way.

Through her art practice, she seeks to convey phenomenological perception of space that goes beyond any verbal mediation. This is a kind of embodied knowledge that she claims, is mostly situated on the sphere of the body and

communicates the world through the senses. She tries to understand and reflect upon her own relationship with the place and attempts to combine other people's understanding to disclose this embodied knowledge. But this one raises a question for memory-tied experiences and subjective interpretation as a form of knowledge production.

Researcher borrows methodologies from auto ethnographers and autobiographers and devises these methods to translate these theories to visual materials such as images, videos or hand drawn maps. She also incorporates methodologies from photographic practice and filmmaking by getting influenced from structuralist filmmakers and conceptual photographers. Additionally, she includes phenomenological research style that pays attention to individual accounts and physical and sensory responses to people's experiences of places, situations and encounters.

VI. DISCUSSION

As we did see in our case studies, all the researchers that conducted their investigations had prerogative access to their research domains. The artists themselves and their artistic practices were the essential elements of their both inquiry and research results. On the first and the third case studies artists became the objects of their research but when it comes to the second study we observed that the artist's productive processes played the crucial role in her investigation. If the focus of research is the artist, then the subject of the investigation can include emotive, expressive and hermeneutic perspectives or as we saw in the second study, if the focus is on the productive processes, the content can engage mimetic and performative points of view. Hence, we can say that the object and the subject of an artistic research are not definite and vastly dependent on the artist and her research domain.

Besides these two important elements of their research, by incorporating theoretical knowledge related to the research domain into their practical experimentation, these studies showed that they have the fundamental characteristic of an artistic research which is the intertwinement between theory and practice

All three studies revealed that the artists self-reflective analyses over their research, plays a critical role for delivering the gained insights and understandings to the reader. We saw that the researchers employed variety forms presentation such as films, images, photographs and audio recordings for the conveyance of their arguments (*which avoids any explanatory boundaries that the language imposes*). But as a reader, without having a complementary text that either reflects upon the study or explores the outcomes of the investigation, it is almost impossible to acquire new knowledge and understanding from the research. Therefore, including text or written language in general as a supplementary medium along with the other mediums becomes an imperative feature of an artistic investigation.

Another aspect that we mentioned earlier (*see section III - A*) was the discovery-led character of an artistic research. Even though in some of the studies artists attempt to conduct their research in an exploratory mindset that bases on intuition, this discovery-led character does not seem to be exist for rest of the case studies. These studies showed us that some artistic investigations can start with clearly defined research questions whose relevant to their research context.

As we mentioned in the Borgdorff's theoretical framework, embodied knowledge which can be tacit, practical or can be situated in the outcomes (*as epistemic things*) has a distinctive nature that transforms itself into variety forms of presentation within its material medium. For example, in Case Study I this knowledge is not directly accessible for justification and relies on the reflective analysis of the artist and her artistic products. This kind which I believe belongs to the hermeneutic perspective (*see section III-B*) has an impact which sets the viewer in a motion and provides empathic experiences by its evocative power. For to deliver this embodied knowledge, other studies showed that they follow a different way because the nature of the research. When we look at the Case Study II the focus of the research lies on the productive processes and the knowledge transforms in such a way that the reader can reconstruct this knowledge to acquire similar kind of knowledge and understanding.

I speculate that the focus of the research (*artist, process or outcome*) has an influential factor on the content of the research (*hermeneutic, emotive, performative etc.*) and the delivered kind of knowledge (*hermeneutic or constructivist perspectives*). On one hand, if the focus of the research is on the processes we might expect mimetic or performative perspectives could form part of the investigation. This kind of research can deliver tacit, practical knowledge of the practitioner. On the other hand, if the focus of the research is on the artist, matters such as taste, beauty that belongs to the aesthetic realm or hermeneutic practices can come into being. This non-conceptual and non-discursive content can provide experiences which might deliver different kinds of knowledge and understanding.

Lastly, when we look at the utilized methods and techniques of the studies, it is crystal clear that the methodological pluralism is the most distinctive feature of the artistic research. Almost all studies (*that goes beyond this thesis*) borrows methods and techniques from other fields and disciplines. Thus, one can argue that artistic research does not have one definite methodology. By employing different methods and techniques and blending it with the practical experimentation, artistic research takes place in and through the creation of art.

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