

Tiina Nevanperä  
Aalto University  
School of Arts, Design and Architecture  
Department of Art

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Tiina.nevanpera@aalto.fi

## Artistic research and diversified communities of scholarship

### Doing Research with Making Art

My artistic research explores incompleteness through an on going process of art making. I ask: how incompleteness manifests itself (ontology) and what does it mean, how does it work and what is at stake (epistemology). I claim that incompleteness as it results in creativity does not become identified with the concept of understanding but with the concept of sensibility.

In order to profoundly address the phenomenon of incompleteness, which is in many ways present in people's everyday and commodified life – aesthetics has become even something repulsive, I argue that research with art, i.e. artistic research, is a valid form of researching phenomenon that affects every one of us. What is more, I claim that artistic research creates first hand knowledge. Artistic research emphasizes reflexive approach that takes into account the centrality of the experiencing subject in a live situation. My research is carried in a live situation and is presented through embodied experiences and understandings between making art and writing text, then analysing and discussing both.

Since the objective of my study is incompleteness as a phenomenon, I focus on the way it manifests itself through the experience of a practitioner. Here, we are to note that my research as such is a lived experience based on making and data collection gathered while making and reflecting on that making. I consider my research, referring to Max van Manen, also in the light of caring research. In other words, to bring myself as close to my research problem as possible so that all possible utterances whether emotionally vulnerable, linguistically evocative in its disability, are being taken care of as having importance.

One of my objectives in this research is to demonstrate that artistic research method can have transdisciplinary<sup>1</sup> potential, both of philosophy, humanities and sciences, and it can provide a new perspective to research creativity or any phenomenon that is present in any practice.

In short my research path has been the following: first, I started with a particular experience that the strangeness of my paintings and other artwork

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<sup>1</sup> According to Roderick Lawrence and Carole Després transdisciplinary research is at the same time between disciplines, across disciplines and beyond any discipline. R. J. Lawrence and C. Després, *Futures of Transdisciplinarity*, *Futures*, Vol. 36, No. 4, 2004, 397-405, [http://transd.rudygarns.com/lib/exe/fetch.php/futures\\_of\\_transdisciplinarity.pdf](http://transd.rudygarns.com/lib/exe/fetch.php/futures_of_transdisciplinarity.pdf), [accessed 23.2.2016].

inflicted on me, and others. Second, I started to reflect my making on writing a diary, in order to later pick up possible themes that are connected to my making and the issue that bothered me. Out of these themes I picked incompleteness to do research with. Third, I continued and carried on with my research through practice and writing a second diary, however, I also started to probe and juxtapose my findings into philosophical writings and the thoughts presented by other artists, Lucien Freud for example. I have also employed research of experience in manner that has been carried both in University of Lapland and University of Oulu. (488)