

Revised abstract concerning:

Artistic Research and the Norms of Communities

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### **Articulating the Double as an Asset**

This paper articulates a process in which the experience of a photograph and a subsequent polarisation leads to an inquiry concerning the figure of the double or Doppelgänger. It also addresses the issue of belonging from an intermediate position and being in-between communities, not being a part of but being apart. The paper gives insight on how exploring on the basis of visual incentives formulates artistic based research. My inquest is practice-led artistic research as it is formulated in an artists practice, documented and further explored with writing as a method of inquiry, and pursued with the specific aim to publicly exhibit and discuss artworks.

The study commences at experiencing an item in the Finnish Defence Force's archive. The photograph in question depicts a march-past in Hanko the 2nd of June 1943. The photograph shows a marching orchestra, probably consisting of German Gebirgsjäger, saluting their officers. My experience was of an ambivalent kind, oscillating between rejection and admiration. The sensation of neither understanding myself nor the reaction resulted in questions concerning fixed identities.

As a means to overturn the narrowing and inhibiting aspects of polarisation I pursued a study in the figure of the double, from folklore to contemporary film and literature. The question that I posed was if this figure of the double can be devised into a potential that embraces identities in flux. In my research the

issue of norms that regulates communities was studied through the perspective of identity.

To develop the question of (un)stable identity, gender theorist and philosopher Judith Butler writes “There is that in me and of me for which I can give no account. But does this mean that I am not, in the moral sense, accountable for who I am and for what I do?”<sup>1</sup> Keeping Butlers words in mind I need to ask myself “To what communities do I belong, and even more so, as who do I belong to these communities? In my forthcoming dissertation “The Don Quixote Complex and laborations in Fictionality” I pose questions on fictitious identities and whether they can be seen as potentialities or impediments. I develop fictional characters and device them as cunning, overlapping figures. Based on my research, I will, in this paper pose the following questions: What demands has multifarious identity in literature? How can literary or fictitious identities and their propositions be transposed into discussions on normativity in communities? I will design responses based on the French philosopher Jules de Gautier and his definition of *bovarysm* as “the human faculty to perceive oneself as one is not” and conclude with overturning *bovarysm* into a communal asset.<sup>2</sup>

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<sup>1</sup> Judith Butler, “Giving an Account of Oneself,” *Diacritics*, nr 4, vol. 31, (2001): 22-40, 27.

<sup>2</sup> Jules de Gautier, 1892, *Le Bovarysme : La psychologie dans l'œuvre de Flaubert* (Paris: Éditions du Sandre, 2007), 38. “[l]a faculté déparée à l'homme de ce concevoir autrement qu'il n'est.”