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Related to "Art-based research and the norms of communities"

Gaps – alienates and creates spaces in artistic process

A collision or a separation – a gap means many things. There is a gap between a reader and a text as well as a gap exists between a viewer and artwork. In the processes of writing and working with moving images, meanings are not included - they seem to be between the lines or cut away, excluded. In my artistic approach and my theoretical points, explanations are not either exhausted in the meaning. The explanations lack, therefore the gaps become the components of the meaning.

I elaborate the liaisons between art-based research and alienation in our culture as a state of a gap. Writing and filming are created from a state of not-knowing when being in the gap. The filming takes place in different spaces with a camera that is attached to my body, and even writing progresses in a responsive manner. I claim that only being in a gap generates new knowledge.

What kind of knowledge art can offer for a viewer? Even contemporary art is often based on a lot of knowledge it can also alienate from 'knowing'. Stepping-in and experiencing artwork is a risk – there is no guaranty for finding a meaning. Alienation is not only a part of an experience - the venues of experiencing artwork have become places of alienation. In addition to the physical spaces, representations of artworks on the internet or in books are also places of alienation, otherness. Looking art in internet, being on-line, is the most common way to be touched by art and to become alienated from the physical space. To alienate and to find the other in one's self seems to be essential for everyone. According to French philosopher Jean-Luc Nancy (1940-), one's own body can only be touched from outside.

In communities, art takes place at museums and institutions as well as in public spaces. Even artists create the content to these venues they are not an integral part of culture or cultural institutions – more often artists are not employed. Artists' 'tacit knowledge' could change the historical constructed discourses of museums and institutional art.¹ The art-based research is not either an integral part of cultural institutions, it is alienated, marginalised and categorised from them. Categorising artists is also patronising their 'know-how'. The categorising forms a question of power – who has the power? Who is in a gap? Is the gap the permanent state of being?

¹ The notions "tacit knowledge" and "tacit knowing" were established by a Hungarian-British physical chemist Michael Polanyi (*Personal Knowledge*, 1958) and his theory of knowledge is well capsulised in following sentence "we can know more than we can tell". (*The Tacit Dimension*, 1966, 4). [2]

The time one is immersed in engaging activity alienates from the rest of the world. How does a researcher or an artist benefit from his/her alien position? How does one's isolation fit in the norms? In my research new perspectives towards an artistic process and art-based research are elaborated through enlightening the norms of the communities together with examining spaciality.

The notion of 'space' is entwined with its inside and outside, reciprocally spaces are not divided into 'inner' and 'outer' or 'in-between'. Who is inside and outside? Or, are these sides more likely co-existing? Also, the question: "Whose 'space' is it?", is neither tackled enough nor answered. Who does have the right to the spaces that are planned for 'everybody'? These questions penetrate many people's lives today. Right now, spatial solutions and temporal accommodations are highly relevant matters in all the other countries, inside and outside, of Europe.

A British human geographer Doreen Massey's (1944-2016) politically challenging texts about simultaneous spaces have inspired my art-based research. According to Massey, 'space' is social to the backbone and always observed by someone who is in the space. Also, space should be studied together with time. Because of the social nature of the spaces, the political interpretation is also possible. In my art-based research, I manifest that spaces are simultaneous but not equal in value.

My work-in-progress *Parousia* started some years ago when I tested different cameras that were attached to my body. After the first experiments, I extended my bodily filming with spacial aspects that had inspired me while conducting artistic research at the Art Department of Aalto University. Through a camera, I examine spaces that are 'in-between'. Paying attention to and filming the transcendental spaces such as terminals, hotels, parks, brings up their alien and temporal nature. I ended up finding many universes instead of one universe where individuals are traveling, working, moving, reflecting, transforming, transmitting, etc. Remarkable contrasts grew from the material through watching it afterwards – in *Parousia*, some kids are playing other ones hang around, animals are moving on and tourists are photographing landscapes simultaneously there are those ones who are overloaded by physical work.

What are the norms that regulate our being in the world? Who does have the right to all the space on the earth? My research touches on humanistic and even the geographical aspects of understanding our being-in-the-world.



Still image from the video installation *Parousia* (2013-2016)