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On Material And Artistic Thinking

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In recent years, there has been a growing interest in artistic thinking (Varto 2008; Valkeapää 2011; Mäkikoskela 2015). This means visual art practice is not only considered as practical work but also as a conceptual and analytical activity. The interest in artistic thinking have occurred hand in hand with the developing of artistic research methodology (Varto 2009). This is a consequence of the fact that artistic research employs both the operational and conceptual methods, but, above all, the artistic research methodology offers a chance to examine art-making process from a participant's point of view and follow the thinking of an artist (Slager 2012).

I have defined artistic thinking by making art and through a multidisciplinary theoretical analysis, which combines Tere Vadén's (2004) notions of local thinking, Tony Cragg's (1996/1998) dialogical thinking with materials and new materialism of feminist theory (Barad 2008). I have studied how the constant but often unnoticed movement between materiality and conceptuality implements in visual art practice. This I demonstrate in this paper via empirical research data and I portray my art-making process through a narrative framework. My objective is to evidence how material and conceptual perspectives complement each other in the event of making art. This clarifies how creative work progresses and how a work of art is evolved. Both of these are the core issues of art pedagogy. Additionally, my research seeks for perspectives on how this kind of thinking can influence larger in the societal discourse.