

Editorial - Researching through Artistic Research and Arts Practices: Part II

Mira Kallio-Tavin
Editor in Chief

Welcome to the September 2020 *Research in Arts and Education* issue. This issue continues thematically the June 2020 issue on work done through artistic research and other arts practices, offering the Part II as a continuation. The issue includes four submissions, two of them being full length academic papers and two visual essays.

The issue opens with Bassam El Baroni's article "House Museum as Viral Museum: On Mahmoud Khaled's 'The Unknown Crying Man Museum' Project". In his article, El Baroni discusses a conceptual artwork by the contemporary Egyptian artist Mahmoud Khaled, exhibited in the 15th Istanbul Biennale in 2017. Khaled developed a museological narrative in a form of a house museum on culturally and politically sensitive issue of LGBTQ rights in Egypt. Historically house museums, as El Baroni describes, contributes to the museum institution as identity buildings, as they have the capacity to become both objects and subjects of a museum. In this contemporary work, the museum serves as a "lived-in space, laden with stories of intimacy, deep political tensions and a sense of societal estrangement, all waiting to be unlocked through an analysis of its contents". El Baroni associates Khaled's method of work to Fred Wilson's and González-Torres's artist-curatorship approaches, and discusses the indirect pedagogical moments of the museum visitors, when implicated in the museum's narrative.

In their article, “Artistic research and conditions of experience”, Taneli Tuovinen and Rikka Mäkikoskeladiscusses experience in the intersection of artistic research and experience research as a multidisciplinary field. The article offers thorough historical background to artistic research through selected Finnish artistic research notions, approaches and projects, particularly in Aalto University and in The University of the Arts Helsinki, and it then continues thematizing experience oriented artistic research through selected doctoral dissertations and other texts on artistic research as methodology, published between 2003 and 2017 in the fields of visual arts, music, theater, dance, writing and autoethnography. Through the concepts of “experiential democracy”, “sensing and sensible body”, and “resistance”, the authors aim to recollect how the artists and researchers might apply one’s experience of art practice as a method and as a place for research.

The focus of Nina Luostarinen’s visual essay, “On the blue path of place empathy”, is on reimagining a relationship to a place through photo-based intervention in a nature heritage location. Nature experiences and emotional landscape narrations were created during different kinds of artistic practices. Luostarinen explores in her essay, place-sensitive and slow-temporal play and aesthetic observation in an art festival.

In his visual essay, “Frontiers of Ecology of subjectivity”, Mikko Snellman shares his research on affect, materiality, becoming-other and different approaches to the concept of space. In a workshop on contemporary art for children and young people, he explores movement from theory towards artistic production and materiality, as well as towards the pedagogical space where learning and collaborative process gives yet another direction to the research. He is asking, how a classroom can be a transformed into an installation-performance art.