

The Explanation of Life Experience Reflection as Ideas of Artistic Research

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Abstract

In the artistic research in Indonesia, especially for art creation research; a lot of ideas of art creation are born from personal experience, however they often constrained by the artists' subjectivity in expressing these experiences. This triggers a lack of scientific publications relating to the explanation of life experiences that underlie the idea of creating artworks. This article describes the process of explaining of the life experience reflection into the idea of creating artworks. This method is needed to explain subjective triggers into objective knowledge as a scientific research manuscript. This artistic research employs a practice-led research approach. The analysis and discussion are carried out through reflection between ideas of creation, artworks, reviews of existing artworks, and related literature. Researchers convince that the practice-led research methodology is very strategic to boost the quality of writing artistic articles, dissemination and presentation of arts. In addition, this methodology is expected to overcome the gap between the practice of art creation and scientific publications. This study offers steps to uncover subjective experiences into objective research. This artistic research can be used to conquer the subjectivity in art creation and the imbalance between scientific publications and the writing of art creation practices.

Keywords: *artistic research, practice-led research, life experience reflection, art creation*

INTRODUCTION

It is realized that artists and art practitioners in their work cannot be separated from the activities, work and creative processes that are carried out and the artwork that is produced. The experience process of work and artworks produced by artists and art practitioners are knowledge obtained through the process of creative work and through artworks. The process of creative is a process of research and artwork is the results of the research, it means both are processes and results of research. It is misperception when the artists and art practitioners are stated that cannot conduct research on their experience of art creation and the artworks they are produced.

Through the creative process and art works, artists and art practitioners can find new experiences, methodology and up to date knowledge.

Artists and art practitioners, indirectly, in their artistic practice have done scientific work, whether consciously or not. The method can be to do research first by studying existing works, doing your own research on experiences with various artist-style interviews. Another method is to conduct direct experiments for the artwork that will be made. The scientific work process of this artist has not been written down in scientific writings on an academic basis.

The potential to bring art practice to contribute to scientific publication seems to be still a discourse because due to a gap between artistic publication and scientific publication. This gap forms a deepening aperture if art creation is not inclusive. Schön (1983), Polanyi (1958) and Cross (2001) believe that this 'logical gap' needs to be accommodated through the art creation methodology in the creative process. What is needed to bridge this logical gap is the ability of a credible and competent practitioner to provide confidence in analysing and explaining the aesthetic intuition of the artist and designer (Cross, 2001; Rust, 2004; Polanyi, 1958; Schön, 1983).

On the one hand, artists and art practitioners are occasionally reluctant to write down their creation process in a document because they feel that the artwork itself is sufficient to be submitted to the public as well as scientific material. Meanwhile, the world of scientific research in general has not been able to accept creative work as a single element in the assessment and equivalence of artwork. As long as these artistic publications have not been written textually as literatures and reviews, this gap tend to exist. Even though, internationally, the recognition that art practice is equivalent to scientific research has been summarized in recent studies and literatures (Barrett, 2007; Gray, 1996; Sullivan, 2006, 2010; Scrivener & Chapman as quoted by Marley, 2012; Smith & Dean 2009). As well as policies from the Indonesia Ministry of Research, Technology and Higher Education in 2009 and 2014.

To eliminate this gap, it is necessary to think of a method as a balance between practice and scientific writing. Usually, the process of personal reflection as well as critical reflection which is one of the important elements of practice-led research, there is a risk of overusing the word "I", as well as using one's experience as the main reference for conducting research justification. McNamara (2012) suggests that avoiding this tendency should focus on contributing to knowledge even though practice departs from oneself first. Art research now tends to be encouraged to

become an interdisciplinary science in order to be more objective. As a form of synthesis, this interdisciplinary knowledge allows researchers to reposition and rearrange art practices, one of which is related to space and time. This new understanding is developed in the context and practice of the artist's internal area (which can be called one's 'home' territory) so as to create a productive 'methodological synthesis' (Kincheloe, 2001).

This article offers an idea that experiences that can be used as an idea of art creation to become artworks as an objective and scientific manuscript. The practice-led research approach, it can bridge the imbalance of art practice with scientific publications in Indonesia. The need for academic accountability, dissemination and publication for artists, practitioners, academics and students can be answered through the implementation of strategic practice-led research to base and frame art practices in Indonesia, especially overcoming the subjectivity of artistic research and the imbalance between scientific publications and art creation.

METHOD

The method used in this paper is artistic research through a practice-led research approach which will be analyzed through reflection between artworks and ideas of creation. The authors see that the practice-led research methodology is very strategic to help improve the quality, dissemination, publication of art creation and address the gap between the practice of art creation and scientific publications. Another misconception that often occurs in Indonesia that art creation is instrumental in nature. This means that the concept is described first along with the subject matter, practice following the conceptual framework and research is more dominant in subject matter exploration.

The art practice is only a tool or process to fulfill goals and concepts which may be premature because it does not experience an iterative exploration of ideas-practices through practice-led research. Even though researchers who employ practice-led research claim that they are creating artwork for the benefit of the audience, in reality they are making creative work and introductory work for themselves. In this case, Stock (2010) considers that artists in the art industry are actually outcome-driven (controlled by results), while artists with a practice-led research approach are more controlled by the process while both are involved in the creative process of creating. Basically, the researchers express their personal experiences and serve as ideas of creation require several stages, which depend on the research area and its topic. There are no absolute stages like other research approaches. The stage here

is more on the need of the researchers to execute ideas into artworks in a reflective way.

EXPERIENCE AS A SCIENTIFIC IDEA OF CREATION

Experience with sound in the past makes it an idea of creation that will be turned into an artwork. On the conceptual work that will become this research. The researcher sees that a timbre point of view based on a sound experience. The experience of a sound becomes a timbre. It means timbre can remember an experience for those who listen to it. Timbre is not just a matter of music, but beyond it, timbre as a self-association for those who listen to it can be interpreted as a "sense of sound" for now by researcher. Sound has a taste like food, but taste cannot be absolute because it is very subjective. To objectify things that are very subjective, it takes supporting literature and logic of thinking as a means of making sense. The experience of a person's timbre varies between humans and it will not be the same when hearing something and feeling it or in reverse, it feels something and sounds it.

From various literatures regarding timbre, there is nothing written about how to see the timbre of the one who made the composition or who listened to it, what was felt, how the emotions occurred after hearing it, timbre is very interesting to talk about after listening to it. There are so many differences that will occur and felt, because the nature of the timbre that is not well established. It will not even be as established as other things (tone, pitch, duration, strength). The things mentioned are very measurable, so how do you measure the "sense of sound" (mentioned as timbre)? From the exploration of experiences that are closely related to the emotional "feeling" of the researcher, it is necessary to do research that really involves feel and timbre. Experience can make a sound and sound can be an experience itself. For this reason, there is a deep timbre exploration for the need for sound nostalgia to be revealed.

One opinion is that timbre is a complex dimension in the perception of human hearing. The American National Standards Institute (as cited by Reid, 2013) calls timbre an "auditory sensation attribute", in this case we can judge two sounds that have the same loudness and the same pitch with the same loudness in an event of sound, but pitch. and loudness is too simple to describe a timbre phenomenon (Rossing as quoted by Reid, 2013).

The authors see a lack of discourse in reflecting a sound experience into a musical composition with the main material being timbre, which can be termed from "taste

to sound or from sound to taste, vice versa ". Consequently, it is deemed necessary for abstraction as a knowledge to bridge between experience, timbre and music. Timbre has an important position in composition work to connect and give nostalgic meaning to sound, timbre and musical composition. Timbre is not only about the technicalities, sounds and instruments in music, but far from it. Timbre as an element that is still relevant as a medium of expression for composers in the midst of limitations in interpreting the true timbre.

An interesting perspective is presented by Svetlana Boym in his book entitled "The Future of Nostalgia". Boym (2001) defines nostalgia as a longing for a home that doesn't exist or doesn't even exist. She categorizes nostalgia into two classes, namely restorative nostalgia and reflective nostalgia. The restorative type is nostalgia as a human effort to revive the past in the present. Reflective nostalgia is a kind of mental recreation of past experiences. Reflective nostalgia will bring in the form of aesthetic pleasure, a blissful journey across the realm of memory without feeling anxious that it will never come back again. Martyastadi (2020) adds that inconvenience of the past experiences is also encourage researchers to create perceptions to present new sensations of experience in their artworks. The process of reflection sometimes needs to think logically and structurally. This proofs that the idea of experience is very much in line with a very scientific, reflective theory of nostalgia.

After searching through the various literatures regarding timbre, timbre memory, nostalgia, emotions and related musical works, several things that have not been explored can be drawn to reveal the timbre which has been limited to matters of music, physics and musical instruments. The ongoing debate regarding timbre proves that timbre can indeed be seen from various perspectives. In contrast to pitch, frequency tones are already established by definition because they are of absolute nature. It is this conceptual work that will be important in this artistic research. Researchers see the timbre point of view based on a sound experience. How does the experience of sound become a timbre? or can timbre activate an experience for those who listen to it? Timbre is not just a matter of music, but far from it, timbre as a self-association for those who listen to it can be interpreted as a "sense of sound" for now by researchers. Sound has a taste like food, but taste cannot be absolute because it is very subjective.

PRACTICE-LED RESEARCH AS A SOLUTION APPROACH TO EXPERIENCE

The concept above is an effort to place subjective matters into an objective thing with a practice-led research approach. At least the nature of "me" will be

commonplace and not naive in scientific research. The use of the word "I" may occur a lot in creation research with a practice-led research approach. The experience that was initially very subjective with this approach became interesting and scientific, because every scarcity would be reflective with some disbursement of data or an interview in nature. This position of experience provides a new perspective on the world of research and provides a differentiated way of seeing things from various perspectives.

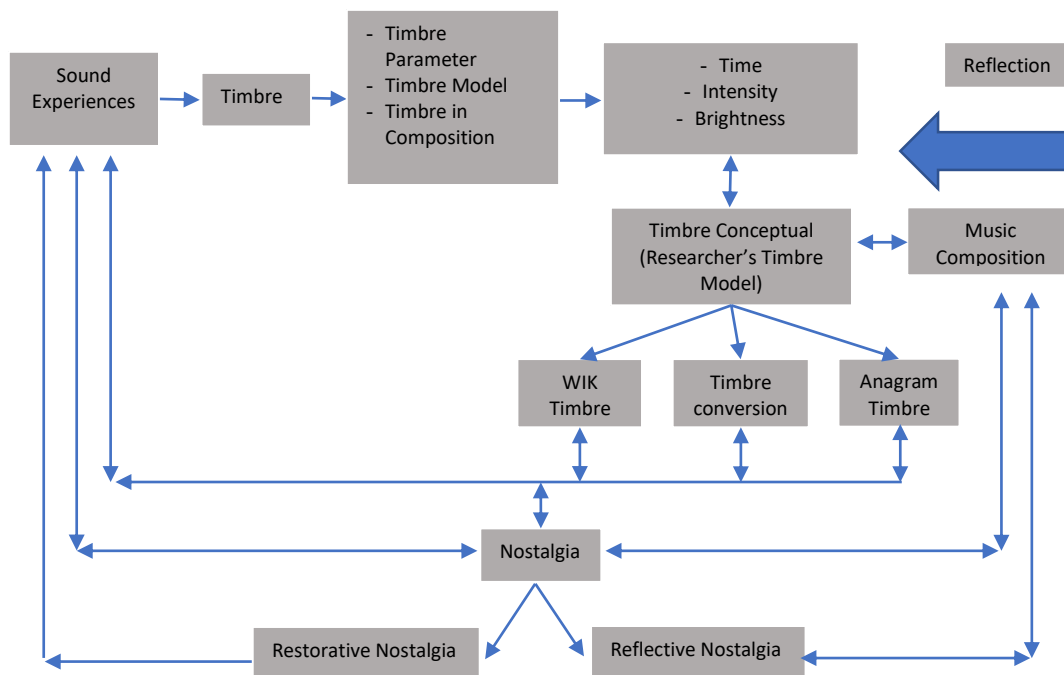


Figure 1. Art Creation Research Framework of "Timbre"

When artists and art academics explore their ability to be responsible for their work, these artists have actually approached them from an academic perspective (Biggs and Karlsson, 2010). Kjørup (2010) underlines that artistic research occurs when an artist creates an artwork and examines the creative process, then adds the accumulated knowledge of the work and research. Honesty in the practice and process of artists in preparing, incubating ideas, implementing and testing theory through practice, conducting experiments through a series of experiments, going into the field and documenting are important aspects of research.

Gray (1996) is one of the founders of the principles and definitions of practice-led research which provides the following explanation:

- research initiated into practice in which questions, problems, challenges are identified and shaped from the needs of the practice and the practitioner
- research strategies are conveyed through practice, using a predominance of methodologies and specific methods known to practitioners

In addition, Sullivan (2006, 2010) exposed various inquiries related to the debate that art practice can be equated with scientific research.

Practice-led research has become part of the recent development of artistic research. In a practice-led research process, researchers explore the ways in which information can be processed into works of art and textual snippets. The process is circular and spiral; reading and information influence artwork and textual as well as the choice of content to write by the artist/ designer (Berridge, 2007). This will affect the direction of reading and gathering information, so that further dialogue will be created through the relationship between theory and practice. This study emphasizes the relationship between the nature of practice and research results that encourage new knowledge that has operational significance for practice (Candy, 2006).

The practice-led research grew because of the difficulty of art practitioners when using conventional research paradigms. Creative practitioners in the arts and design environment then choose to develop their own research strategies that are more in line with actual practical conditions (Haseman 2007). Haseman adds that the significance of practice-led research is its potential to initiate and fight for research through art practice. The traditional research approach requires sympathy for the studies they have undertaken, among others by implementing action research, contemporary auto-ethnography and case studies which are then framed with postmodern paradigms, feminism, hermeneutics, phenomenology and so on (Stock, 2010).

CONCLUSION

Through the research that has been carried out, the authors see that the practice-led research methodology is very strategic to help improve quality, dissemination and publication of art creation in Indonesia, as well as overcoming gaps in art creation practices and academic publications. The following recommendations are made to improve the quality of art creation as research. The first recommendation is the need to explain works that are easily understood by the general public so that academic publications of art are no longer exclusive but inclusive. The second recommendation, it is necessary to make it a habit to record each method, new knowledge acquired during the creation process and practice. Third, it is necessary

to build cooperation between academics, artists and art practitioners to jointly review scientific manuscripts resulting from creation research. This joint meeting can discuss practice-led research according to conditions in Indonesia so as to reduce the gap between artistic practice and scientific writing.

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