

Dominique Lämmlli

Title **Art in Action Research (AiAR).
The integration of tacit knowledge in research.**

Keywords art practitioner research on socially engaged art; grounded methodology; tacit knowledge; methodological considerations.

Abstract

Glocal rootings of art have been an underexposed topic in artistic research. However, integrating diverse knowledge bases and understandings of art is essential for practice-based and practice-led research. Especially when these research activities address working with art in socio-cultural settings to bring about real-life changes.

Practice-relevant research considers historical knowledge formations and contextual dynamics and particularities. In this regard, however, lies the fundamental problem that challenges much of artistic research: Which understandings of art inform artistic research? The limited notions of art have been problematised by the Global Turn and the pressure to re-frame research approaches is widely acknowledged and discussed among scholars. Yet the consequences of such self-reflective examination of underlying assumptions are rarely taken into consideration.

The need for changing our research mindsets is not unique to the arts. Rather, artistic research itself results from shifting research landscapes. These changes correspond to reconsidering and establishing new modes of knowledge production and research directions. The gap between universalised and standardised knowledge, and applying such knowledge professionally to solve concrete problems, has become untenable. Complexities, ever faster development cycles, as well as ecological and socio-cultural challenges demand solution-oriented approaches that connect research and application and are setting-specific.

The proposed paper discusses this current challenge regarding socially engaged art, i.e., working with art in socio-cultural settings to bring about real-life changes. It draws from a recently completed study: *Art in Action Research (AiAR). A Methodology for Researching Socially Engaged Art from an Art Practitioner Perspective*. The study explored the critical assumptions of art history. It contextualised and discussed the specificities of artistic

research and practitioner research. On this basis, the study formulated an Art in Action research methodology (AiAR). AiAR allows eliciting diverse notions of art—thus accounts for the pluralism of art canons within a community—and integrating diverse knowledge bases, including tacit knowledge.

The proposed paper thus focuses on the well-reasoned view that we should not allow notions of art to inform the research bases. Instead, a setting-specific and -fitting art practitioner research requires applying a grounded methodology. This transformative perspective on artistic research implies increased self-reflection on the research standpoint, perspective, and procedures. Integrating the global rootings of art and diverse knowledge bases into artistic research is a pressing issue. Consequently, this paper will discuss the characteristics of the grounded methodology regarding eliciting diverse notions of art and integrating diverse knowledge bases, including tacit knowledge.

Biographical Note

Dominique Lämmli is an artist and philosopher. She earned her PhD in Global and Area Studies from Humboldt-University of Berlin. She holds a professorship Drawing & Painting/Fine Arts, at the Zurich University of the Arts; co-runs the FOA-FLUX research; and received many awards for her artistic work.

Weblinks

<https://dominiquelaemli.ch>

<https://foa-flux.net>

<https://artandsociety.net>

<https://maia.vision>

Research publication:

Art in Action Research (AiAR)

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