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ABSTRACT

Resistance, Confrontation, Collaboration

Even though my art practice is visual, it also is three-dimensional, and therefore it is based on a broader experiential spectrum than just the sense of sight. While pursuing my artworks, I move and work on materials, and, as a result of this, the experience of resistance (Biesta 2012) reveals itself.

According to Varto (2009; 2012), it is possible to separate oneself from the world against the resistance. In my art practice, the experience of resistance also means that my surroundings and others set clear boundaries for my art making. The tangible experiential and its resistance signify that there is something in my way, and I need to reach for the middle ground of confrontation, which is implemented between the one who touches and the other who is touched (Merleau-Ponty 1962; 1993; 2006). In the optimal situation, this might lead to the collaboration in my art practice.

I explicitly demonstrate how the experience of resistance, confrontation and collaboration occur in my art making by presenting three of my artworks as case studies: *Fall*, 2007, wool yarn, 410 x 140 x 100 cm, *Blameless*, 2011, wool yarn and waste bag, 500 x 70 x 45 cm and *At Home*, 2013, knitted yarn. I consider the resistance, confrontation and collaboration as interventions in fine art practice. They are also the key elements of my artistic research. With them I question my position as an artist doing academic research by making art. My main research material constitutes itself during the practice-led process of artistic research. By examining the working processes, I intend to explore and identify tendencies, strategies and techniques to artistic research.