

A Case Study of Artistic Research Project on Topographies of the Obsolete/2013 British Ceramics Biennial

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Abstract

Present study aims to describe, analyze and review a new method in research field that achieves its goals through artistic acts. This method, mostly referred to as Art-Based Research or Artistic Research, is a new and developing method, and an artistic-research approach to product thought and develop science, in the fields where achieving to new science is not possible merely through scientific research. This kind of research applies capabilities of the art methods, not only as a complementary means for research text, but as its main functions. Accordingly, based on a descriptive and analytical study and referring to authentic library resources, present study aims to provide a comprehensive definition for the method and its applications how and why, as well as its differences and advantages over other research approaches, the criteria used to evaluate its achievements, and some samples of the research conducted through this method, and introduce it to the art and science community. Art-Based Research can be defined as systematic and methodical usage of artistic acts, which raises an abroad range of research questions and new topics and extends the diversity of the social research audiences. The accounts for the priority of the method among some of the researchers in summary are: 1. merging research interests and artistic capabilities in research studies conducted in the Art field; 2. building larger audiences through the use of the power of art to attract and keep the attention of the audience, consequently the findings of the research won't circulate merely among experts and academics and common people can also communicate with it; 3. Injecting the features of the work of art in several layers and bestowing multiple meanings to the research and consequently achieving to diverse answers rather than a rigid and fixed answer; 4. Different assessment, namely due to their flexibility and pluralism, these methods are not restricted to a predetermined methodology and are in need for a creating new methods and criteria for assessment; 5. Finally and above all, raising questions and challenging traditional views, though not necessarily providing a decisive and predetermined answer from a specific perspective.

Keywords: Research, Art-Based Research, Artistic Research, visual arts, British Ceramics Biennial

1. Introduction

Science and art have many inherent similarities to reveal various aspects of human life. Following both of them is accompanied with discovery and recovery, revealing and representation; therefore science and art both seek to expand human understanding. Despite the historic and artificial classification which has separated our perception of scientific research and artistic research, strenuous efforts regarding the relationship between art and science has led to development of an interdisciplinary method, which is the result of research approaches that realize due to conducting artistic acts. It should be noted that art for a long time has been the subject of research in the fields of anthropology, art teaching and other disciplines, although only recently methodical measures are used to reveal prodigious capabilities of the art regarding meaning making (Leavy, 2009: 3-4).

Accordingly, the present study attempts to introduce the position of Art-Based research to the research and art communities through answering some common questions about its approaches. Some of these questions include: what is Art-Based Research? Why researchers adopt Art-Based Research? How an Art-Based Research will be conducted and how it enjoys from visual arts? How the art works created by Art-Based Research will be evaluated?

The data collection method used for the study is gathering data through reliable library and electronic resources. Presented samples were selected randomly and according to the interest of the researcher. No Persian recourse was

available for reviewing literature of the study and since this method is not more than twenty years old, available English resources are also restricted. The case investigated in this study is a project conducted for British Ceramics Biennial and in cooperation with Norway in order to do an artistic research and in the place of an old ceramic factory in Britain.

2. The Background of Art-Based Research in Academic Studies

In 1970s some changes happened in the methods of academic research which led to the emergence of a new research approach in 1990s. At that time, psychology researchers increasingly resorted to the art in order to improve psycho therapist performance of their research. These developments were partly due to the artistic functions used in the health sector (Ibid., 9). Since then, researchers gradually realized capabilities of creative and artistic act to be used in the research independent from theoretical issues. Rudolf Arnheim and Susanne Langer are two of the first people who suggested intellectual bases to consider the art creation as a serious exploration and turned art application to an applicable approach for academic audiences. Perhaps as a result of these works today art students tend to use painting process straightly for their studies in a specific field rather than using artistic phenomena as a case study or a subsidiary measure in their research process (McNiff, 2008: 30). Thus, exciting and attractive holistic research practices were formed, so that it not only won't separate artistic and research aspects of a person but also provides a bridge that brings them together (Leavy, 2009: 2).

2.1 What is Art-Based Research?

Art-Based Research is a collection of systematic measures which will be used by qualitative researchers in all areas of social studies as well as the processes of data collection, data analysis, interpretation and representation. These measures get help from principles of creative arts in order to answer the questions raised in the field of social research, and develop an attractive and holistic method, where theoretical and practical knowledge are intertwined. This method gets help from all kinds of arts including literary writing, music, performance, dance [conceptual], visual arts, movies and other media (Ibid., 3). It is worth noting that this kind of research is different from research activities where art merely plays an important role but won't be used as data or research process (McNiff, 2008: 29); because here social research ties with aesthetic elements to achieve a new perspective regarding the studies related to the human life. Another difference is that artistic research or research-based art usually starts with this awareness that the researcher cannot define the final output when planning the research. During the process of creating a work of art, the most important perceptions occur mostly unpredictable and even unexpected. So, it is possible that the artist researcher has a feeling or conception of what is supposed to be discovered, but knowledge creation happens through art and in the form meaning manifestation during a creative expression process (Ibid., 40). That is why the participants in this procedure acknowledge to the inevitability of paradox and contradiction and even claim that it is desirable to have multiple interpretations and raise more questions (Smithbell, 2010: 1).

2.2 Why we should apply art-based research approaches?

Although this method can be used in many fields such as Human Sciences, art, sociology, psychology, political science, education, women's studies, ethnic studies, communications, journalism, medicine, health and judicial studies, but in order to take advantage of this method it is necessary to be aware about some points. First, the people who work in this field necessarily don't think that qualitative and quantitative research methods are insufficient or inappropriate. Second, scholars can't apply this method merely because they are not certain about the performance of qualitative and quantitative methods in their studies. Third, art-based research is not necessarily easier than other methods. Finally, having artistic abilities or being interested to art –although is an important trait for an art-based researcher- but cannot per se be a sufficient reason to adopt this method. We can say that the convincing reason to use this method with its aesthetic dimensions – both in research and representation phases- is it that without using this method the service that this research provides for the society is almost impossible (W.Eisner, 2012: 13). Accordingly, Eisner argues that "when students get help from the possibilities of visual art, music, dance [conceptual], poem and literature fields, they can grab the abilities that otherwise they can't reveal through text capabilities" (Smithbell, 2010: 1). Nevertheless, according to the Leavy the conditions mentioned for adopting this method are not so *hard-and-fast*; so that while some of the researchers adopt this method in order to achieve more facilities, other researchers are strongly eager to mend their inner researcher with their inner artist and follow their goal openly and publicly through this method (Leavy, 2009: 1)

What are the advantages of art-based research against other research methods?

About the importance and necessity of opening up the world of science and research to the creative artistic tools Leavy suggests that "successful art is stimulating in terms of emotion and politic and attractive in terms of aesthetic" and immediacy of the art helps to attract the attention of the audiences. In addition the art can have access to the lived experience and unconscious of the audiences that texts have not access to it. Therefore, the art can communicate with its audiences in a deeper and more emotional level, and provoke empathy, compassion and perception. Consequently, researchers who are looking for the voices subjugated under the pressure of race, ethnicity, nationality, religion, disability and other factors find this method useful (Ibid., 12-13).

Another reason for using art-based research instead of qualitative research is it that "qualitative research despite its claiming to be inductive, due to have a preconceived language and assumptions that creep into the process" most of the time achieve just to a small part of the objectives. On the other hand, throughout the history positivism has concealed multiple meanings through offering universal "facts" – which has kept many of the groups turned off or invisible in knowledge production procedure; so to compensate this deficiency art-based practices have lend their ability to the inductive research to facilitate achieving to the multiple meanings (Ibid., 14-15).

On the other hand there is a significant difference between art-based research and other kinds of research, in terms of research goal. While qualitative research tries to achieve proper, valid and reliable results which are supposed to explain something, clarify a phenomenon or control the outputs of a similar future incident, art-based research has not aimed a goal permanently coincided with trustworthy and reliability; consequently this method doesn't provide a predetermined policy for dealing with research questions and moving inside specified borders (Eisner, 1997: 96). This is how an art-based researcher instead of reinforcing "current suppositions about a conventional phenomenon or practice, encourages participants of the study (besides artist him or herself) to look at world from a different point of view and behold through an unbiased look and consequently to challenge conventional points of view" (Ibid., 16). However, throughout the history numerous scholars, social scientists, inventors and thinkers have significantly contributed in "building a new world"; but only artists -and among academics, art-based researchers – can perform this great work effectively through creating high aesthetic forms. It is only a combination of the artists and art-based researchers can lead communications of the social phenomena toward a different path, through providing the possibility of re-experiencing the world empathetically" (Ibid., 20).

Aside from the facilities that art-based methods provide for researchers, taking advantage form representational features of these methods offers academic knowledge to a wider range of audiences. "Free from broken language of a specific discipline and other hindering obstacles such as elitism, art-based representation can be shared with other audiences that in turn develop the impact of the scientific and academic research - traditionally restricted to the academic environments and sometimes with no or little impact in serving general public (Leavy, 2009: 14).

2.3 What is the problem of the art-based research?

The question is why the term of art-based research is yet a strange term even among the academics and there is such a big doubt about its capabilities. Mark Johnson argues that general public never cares about artists and doesn't involve them in development and understanding of the human kind. For example, it can be said that there are few people haven't heard the name of Picasso, and many of the people like his works, but if one ask them how Picasso has contributed in human knowledge, no one has any idea about it and they consider it an strange question. Therefore, since most people don't think that art can have any contribution in knowledge production process, then the idea of the artists is confusing or meaningless for them; so perhaps the problem is laid in our definition of the knowledge and research (Karlsson, 2011: 144). This review is necessary because only thirty years ago researchers argued seriously that meteorologists or sociology should not be considered science disciplines. Then validity of a discipline will be questioned when it is under development; because characteristics of a discipline and tradition reveal only after several generations (Slager, 2004: 72). Eisner clearly describes the fear some people have experienced on their ways to use artistic representation in research approaches and achieving multiple and casual meanings: "we prefer *hard*-and-fast knowledge which provides a solid and safe foundation to stand on. Knowledge as a a temporary process or condition is frightening for some people" and we should note that "novelty is always annoying" (Leavy, 2009: 9).

3. Research Based on Visual Arts

As mentioned earlier, the art-based research enjoys the possibility of using variant arts including literature and poem, music, theater, movies, decoration, sculpture, painting and performance or conceptual dance. Since covering all these

capabilities and the manner of using all these artistic media is outside the scope of this article, we only address the research based on visual arts and the power of the image in social research. Researchers working in the field of artistic research use images not only as a data source but as an analytical-interpretive measure for presenting and representing their achievement. The importance of this issue is that the power of the image and its role in society cannot be ignored. May not be exaggeration to say that a picture is worth a thousand words. Visual images can provoke specific reactions and emotional feelings and are unique in this respect. When come across a text, we usually suffer a conscious interpretation process, while the images take place deep in our subconscious and occupy a premier place in our minds. That's why we usually remember memories mostly through images rather than words or voices. On the other hand any work of art is created in a particular time and place and artist –which plays the main role in creating the work of art- lives in the context of time and place, therefore visual arts are an important source of information about social, cultural, and economical aspects of the life as well as political and national environment; but since never all social classes and people from different races and identities have not seen in works of art, say painting, most of the time artistic representation throughout the history and following clichés has led to superiority of some people of the community over the others. "Then visual arts can develop cliché methods of thinking" of stand against them. The latter aspect can be attractive for researchers who are working in the field of feminism and postcolonial or other fields of study (Leavy, 2009: 216-220).

4. The Methods Available to Follow Up Art-based Research

In order to provide a common basis for these activities, we can say that artistic research includes any kind of exploration including production, pristine usage and dissemination of knowledge that artists do regarding their artistic creativity. At the same time, the aim is to create plurality; plurality in concepts, perception practices, and the manner of conducting research. But without doubt trying to create a fixed structure for this emerging tradition leads to its damage (Karlsson, 2011: 24). Shawn McNiff, among the others, doesn't believe in formulating and developing a step by step guidance, although "it is possible that many people welcome it because most of the people like that someone tell them what they should do exactly". He declares "If I suggest a practice to define a method, endless possibilities which can appear in future experiences will be removed" (McNiff, 1998: 16). So in this method researchers provide new research tools in different ways and inside research process (Leavy, 2009: 1). Therefore, it can be predicted that these methods sometimes take a personal aspect and may shift from one case to another. McNiffe continues that this approach which is based on creating a method is much more challenging than following a "Pre-standard" method. In contemporary art training methods it is assumed that art students should study different traditions and then according to them find a personal and new method to create their own work of art. Looking for method, in art and research field, is always challenging common assumptions. Facing such an experience leads researcher toward new discoveries (McNiff, 2008: 39).

5. Assessment of Art-based Research Works

Given the complexity and diversity of art based research, this question has always been raised that how we can assess the knowledge produced through this method; because common assessment methods are not appropriate for artistic research. The reason for this mismatch is that, unlike the positivist approaches used in social studies, art-based methods provide relative, casual and textual facts. Therefore, these innovations require modified assessment standards. According to Eisner, assessment criteria to measure the extent of success or failure of art-based research are as follow:

1. Illuminating effect; namely revealing the issues that no one has paid attention to them in the past.
2. Its generativity power for raising new questions: namely mostly address to the questions rather than finding their answers.
3. Incisiveness: In other word its ability to address heart of the matter rather in a precise and clear form.
4. Generalizability: namely the research should be connected with some phenomena out of the research text.

However we shouldn't use above mentioned features to create a formula for these studies and all of them may not be equally necessary in a single project. In addition, although researchers should enjoy from related artistic capabilities, but existence of these features as well as the talent of the researchers for creating a work of art are not hard and fast criteria for evaluation of a research work, rather another determining factor is authenticity and competence of the arbiter. As we need a good critic to evaluate a good art work appropriately, similarly the arbiter of an art-based project should be knowledgeable (Eisner, 1997: 102-103).

6. Topographies of the Obsolete, An Artistic Study

Topographies of the Obsolete is a spatial investigation of the post-industrial era and an artistic-research project conducted by Art Academy of Bergen in Norway, British Ceramics Biennial and cooperation of some other institutes from Denmark, Germany and Britain. This project is conducted during several artistic-research meetings at the the original site of Spode factory, located in Stoke-On-Trent, Britain. Numerous artists were invited to this meeting; researchers who follow art-based research in their own works and through different media. Once this factory was an important place in Europe's ceramics industry and for 230 years attracted many people as labor and purchaser. In 2008 this enormous factory which is same as a small town that was closed and in 2013, during residence period of 40 artists, the factory buildings and its properties were used as a departure point for conducting artistic projects; where the artists were trying to challenge clay and ceramic position as a material and a subject for art (Mydland and Brownsword, 2013:1). Present study investigates six project conducted in this Biennial. In these projects, besides artistic acts, researchers present either a text to describe and clarify their theoretical foundations, or a completely independent text related to the contents of their artistic arts. Texts and images mutually convey to us the concepts that the artist researcher is going to discover. Text and image are intertwined to each other to communicate the meaning. Lack of one of them leads to our incomplete understanding from artistic research procedure.

1. Clearance: Tina Gibbs has focused its artistic research on clay material and the space which has been once a part of factory shops. He explains that clay is the main material used in a pottery factory and the most important element in the process of manufacturing. One of the features of clay is its capability to provide both stability and instability in the products. "The possibility to cook the clay gives it the feature of continuity and stability. On the other hand, if this material be used in its raw form, it will have an unstable and temporary situation". In addition, building clay products provides the possibility of hiding or neutralizing initial features of the manufactured product – something artists refer to it as "memory of an object"- through covering its surface with another material. The artist refers to this capability through the process of hiding or concealing some parts of the factory spaces and the objects existing inside the factory. Through covering the windows with thin clay, he or she creates a visually attractive image and at the same time impalpably raises this question in the mind of the audiences that what has happened behind these windows. The implementation of this art work hides interior decays of the building from beholders and distracts them toward looking at blurred windows in order to see the other side of them. In fact we can say due to this act the artist "buries a typical sample of the factory building and their contents". The artist wants invoke a sense of respect in beholder toward the memories of the past of this place; right same as revelation through concealment and hiding (Ibid, 16). This work of art metaphorically protects some parts of the factory and their contents as well as the memories of the labors who have been working in it. This protection is done through a material that has always been an essential part of the plant's existence. (Figure 1-4)
2. Entombed Light: In order to create the art work, Gwen Heeney has focused on the molds warehouse and their importance during his project. This warehouse is used to maintenance negative molds that once have played a key role in the process of manufacturing creative products of the factory. Today these molds are uselessly piled in this room. The artist mentions these molds as an "important archive of the data which is clarified by the light coming in through the windows. At this moment the molds, from artist's point of view, are a pack of important and archived information that their review, classification and generally making sense of them is essential. He declares "the molds existing inside the warehouse are strongly attractive objects, stored as if they are precious commodities...Like the skin of the empty building; each mold depicts a productive past. The light reveals the shaded parts; the shades reveal architecture/landscape of the inner form." The light and the hade which penetrate into inner space of the molds make it possible to observe "inner abstract forms and previous creativity" and consequently provide a deeper connection with viewers." Light and shade in a metaphorically describe the dark side of the factory" where the hard hand work of the labors has led to eminent success of the factory (Ibid., 20). Through creating a new composition of these molds and considering the light coming in through the windows and created shades as a key element in these compositions, the artist embarks on creating an art work with a social-postcolonial statement. In this arrangement abstract forms created inside and outside of the molds due to the light shine over them, will be interpreted as produced beauty and creativity of the factory products. Beside them, the other forms which have remained in the darkness and are not observable for the viewers are a metaphor for the hardships suffered by the labors and less-seen side of the factory. The light only reveals the beauty of the forms, as looking at the creative products of the factory only reveals their beauty, but the forms of the molds which have remained in the darkness

- constitute an inseparable part of them (figures 5-9).
3. **Field Investigation:** The approach used by Lena Kaapke to conduct her research-artistic project is to learn about Stoke-On-Trent through walking around the factory within a circle with a radius of 10 km and collecting objects that she has found in this area. About the manner used to select these objects, she says "I took those objects that attracted my attention at the first glance, the objects that have been somehow related to the factory,... and if I was in doubt in taking an object, I leaved it immediately." During this process the artist has gathered the founded objects in a specific part of the factory and has combined them to each other. She has designed a circle on the ground in proportion to the radius of the circle that she has traveled to find them. "Each founded object will be located in a specific point of the circle that represents the location that it has been found". In order to locate these points some diameters and concentric circles have been drawn inside the main circle. In this plan, location of the factory is where that all these lines meet. The ground used to draw the circles is prepared with ceramic clay and glue. She declares that "This [composition] acts as a historical context for the work and a painting material for my topography work." In this manner Lena Kaapke surveys the area around Stoke-On-Trent. She believes that in this manner she has literally done topography; because topography originally is a Greek word and includes two parts, i.e. "place" and "writing"; it also means "Drawing one place rather than just writing about it" (Ibid., 26). Therefore, a new topography will be done that its basis is the objects remained in the factory and at the same time informs us about present situation of the factory and the area around it. So this project as an artistic research presents an artistic interpretation of the location and conditions of the plant and at the same time reflects its present realities; a research that investigates present statues of the factory and represents it for us in an artistic manner (figure 9-12).
 4. **Anthropocene Diorama:** Perhaps it can be said that among dozens of artistic research which have been conducted during this biennial, Margrethe Kolstad Brekke's project is one of the few projects which has used colors and has created a painterly space. The artist has embarked on creating a poetic space through coloring some parts of the plant – she calls it "cave". The thin paints used to cover the surface of the old bricks, wires, pipes, junction boxes as well as other elements of the space combine into each other and create an artistic space that combines beauty and obsolescence and provides a myth of an abandoned and despised place. The abandoned place has turned to a single work of art. Perhaps colors cover the surfaces as colorful dreams or memories and create a nostalgic and eye-catching space. She points to the geological periods and the date and human life of the place where the plant is built in the past and declares that she has documented her investigations thoroughly in the watercolor works. When viewer enters into this space it seems that he or she has traveled into a cave around the history of this land and looks to the past time through the eyes of the artist. Beside her work, she has set a poetic text which refers to the different periods of human life and the changes happened in this location by man and nature. A combination of the text and image has created a romantic and metaphorical space and takes the audience to a travel deep inside the mind of the artist (figures 13-16).
 5. **Contemporary Keepsake:** Facing with the plane and its past, Heidi Nikolaisen decided to preserve some parts of it for the future generations through her artistic research. To this end, she argues that "the knowledge which was produced and developed during 250 years in this plane disappeared all at once when the plant was abandoned." The artist in this work of art aims to appreciate labors and tools that once manufacturing was impossible without them but admiring manufactured products caused that people neglect from admiring their manufacturers. The idea of this work is preserving some of the manufacturing tools; the tools that today are useless objects leaved across the factory. However, this work won't lead to saving these tools, rather turns them to precious objects. This will be done through molding and bronze casting. "Bronze is a material which has the highest durability over time and against natural disasters; consequently these objects will survive over the time. Using Bronze means improving the worth of the molds and turning the former work tools to statues" (Nikolaisen, 2013). The worn out tools which are subject to destruction turn to valuable bronze objects. Although the signs of oldness and wornness can be seen on them, their glossy surfaces as well as their precious material manifest themselves for the beholder. The objects which represent far pasts have become immortal and eternal in this artistic research. They have elevated from a marginalized position to a high one and have turned to an art work. Besides his or her artistic work, the artist provides a hand written text which is written on a paper with a design of one the molds. In this inscription the artist intimately and immediately talks about the features and the background of bronze material and there is no explanation about the main process of the work in her own words. The inscriptions are brief studies about bronze work and are written in a manner that the audience will perceive the attitude of the artist regarding the necessity for turning these tools into bronze statues (figures 17-20).

6. Dust; Place and Skill: The artistic research by Toril Redalen has focused on the identity of the dust and philosophical and historical concepts related to it. The dust is something which can be found easily in the plant. At the first glance these dusts seem useless and have turned the factory to an abandoned wreckage; but "the dust is not necessarily garbage, debris, waste, leftover...., rather it is about cycle and impossibility of disappearance and become lost." Redalen selects clay as her main material and focuses on the stages of its decomposition and turning into dust. She claims that exactly knows the meaning of the dust. In her point of view dust is the matter resulted from decomposition of a material that at the same time has the ability to turn to something else. Therefore, she investigates cultural essence of the dust in her study; dust as a distinctive and dynamic material rather than an excessive material; which can be a base for investigating identity, origin and the constructing components of the place. Beside her main work the artist provides a research text which is a background of the invisible presence of the dust in industry and literature, and its cultural and social role during industrial era. She also declares that she considers dust as a historical, cultural and artistic material and she performs the work by a research study and through collecting, storing and manual labor. In order to conduct her artistic work, the artist collects the dusts from inside and outside of the plant and analogizes her work to the garbage collectors described by Charles Dickens; she also emphasizes that this material is not the symbol of decay, death and mortality; rather it is a valuable material which indicates a constant procedure (Mydland & Brownsword, 2013: 44). Therefore, this artistic-research project has been successful in creating new standpoints, and attracting the attention of the audiences toward a seemingly trivial phenomenon and extracting its semantic capabilities through investigating material cycle and converting a solid object into a decomposing material but at the same time a poetic, historical and cultural material (figures 21-24).

7. Conclusion

Art-based research approaches are an extension of Qualitative Research Methods that mostly are used by artist researchers as well as qualitative researchers. This approach enjoys a wide range of artistic tools and measures including music, poetry, performance art, painting, sculpture, etc. in order to create aesthetic elements during its research procedure. Sometimes these elements will be combined with scholarly literature and the result of the research will be presented as a combination of the art work and scholarly text. Artistic elements will be used not only as an auxiliary tool, but as a main tool in order to generate thoughts and ideas during all stages of the research such as collecting, interpreting and analyzing the data and representing achievements of the research, with a special capability in raising new questions.

Art-based research approaches due to merging researcher and artist essence of the people have attracted the attention of the artists, especially postgraduate students of the Arts. In addition, these methods will be used when qualitative and quantitative research approaches are not able to meet the questions raised in the research, or when communicating supposed issues to the audiences is not possible merely through text. Capabilities of the art in conveying the new feelings and perspectives, through challenging common perspectives and avoiding from presenting a definite answer are some of the reasons for popularity of art-based approaches. Due to the Pluralistic nature of these methods and because of using a wide range of art creation methods, there is no predetermined methodology to conduct and follow an art-based research. This kind of research sometimes obtains a totally individual character and therefore is not restricted to the specific borders. Using specific capabilities and power of the image and the role that it plays in arousing feelings and emotions and consequently sympathy and compassion, and sometimes a fresh perspective are some of the reasons for introducing visual arts as a medium which can be used for thought production in this methodology.

It should be noted that most of the time the results of art-based research approaches are scholarly texts with aesthetic elements and their assessment will be impossible through conventional criteria, rather it will be possible through considering the extent of their success in receiving intended reactions and feedbacks from audiences, disclosing the concepts and issues that intentionally or unintentionally have not been studied in the past, and their generative power in raising new questions and challenging conventional ideas. On the other hand, presence of knowledgeable critics and arbiters in the field of arts is also one of the requirements of a good judgment. The last but not the least point is that as this approach needs a flexible and adjusted methodology, similarly evaluating its results is not possible through hard and fast and predetermined rules.



Figure 1



Figure 2



Figure 3



Figure 4

Figure 1-4: Tina Gibbs, Clearance; Thin clay; 2013; the original site of Spode Factory



Figure 5



Figure 6



Figure 7



Figure 8

Figures 5-8: Gwen Heeney, Entombed light, molds piled in the warehouse



Figure 9



Figure 10



Figure 11



Figure 12

Figures 9-12: Lena Kaapke, Field Investigation, the objects found around the plant, 2013, the original site of Spode factory.



Figure 13

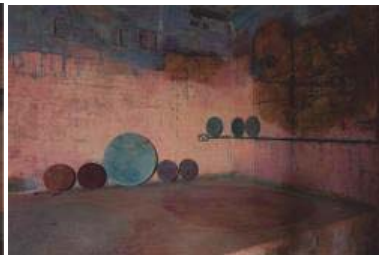


Figure 14



Figure 15



Figure 16

Figures 13-16: Margrethe Kolstad Brekke, Anthropocene Diorama, watercolor, 2013, the original site of Spode factory



Figure 17



Figure 18



Figure 19



Figure 20

Figures 17-20: Heidi Nikolaisen, Contemporary Keepsake, bronze, 2013, the original site of Spode factory



Figure 21



Figure 22



Figure 23



Figure 24

Figures 21-24: Toril Redalen, dust, location and skill, 2013, the original site of Spode factory.

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