

WEARING, MIGRATION, AND THE BODY: CONSTRUCTING
KNOWLEDGE THROUGH VIDEO ART

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Abstract

This paper explores how creative practice serves as a direct pipeline for creating new knowledge, specifically examining the layered intersections of bodily movement, migration, and memory amid changing socio-economic realities. By grounding the methodology in Artistic Research, this study demonstrates how raw personal encounters can be transformed into rigorous scholarly insight. This is achieved through a multi-layered creative framework that integrates archival analysis, direct field observations, sensory documentation, and physical experimentation, culminating in a video art installation. The core findings reveal that the making of art is never just about the final exhibition object; rather, the entire creative process operates as an active venue for theoretical and practical discovery. Through this lens, the artist's physical frame becomes a living canvas where historical inheritance, lived trauma, and shifting social pressures converge. This unique approach allows us to reconsider migration as more than a simple change in geographic coordinates, reframing it as a profound, continuous evolution of identity and culture. Ultimately, this article positions video art as both a critical investigative tool and an evidentiary research outcome. It highlights the medium's capacity to communicate nuanced, tactile forms of understanding that traditional text-based academic methodologies often fail to fully convey

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