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Practice as Research in the Arts (and Beyond)

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ESTHER CONRAD

Practice as Research Bloomsbury
Publishing

This edited volume maps dialogues between science and technology studies research on the arts and the emerging field of artistic research. The main themes in the book are an advanced understanding of discursivity and reasoning in arts-based research, the methodological relevance of material

practices and things, and innovative ways of connecting, staging, and publishing research in art and academia. This book touches on topics including studies of artistic practices; reflexive practitioners at the boundaries between the arts, science, and technology; non-propositional forms of reasoning; unconventional (arts-based) research methods and enhanced modes of presentation and publication. Practice as Research in the Arts (and Beyond) transcript Verlag
Currently, advanced art education is in

the process of developing (doctorate or PhD) research programs throughout Europe. Therefore, it seems to us urgent to explore what the term research actually means in the topical practice of art. After all, research as such is often understood as a method stemming from the alpha, beta or gamma sciences directed towards knowledge production and the development of a certain scientific domain. How is artistic research connected with those types of scientific research, taking into account that the artistic domain so far has tended to continually exceed the parameters of knowledge management? One could claim that the artistic field comprises the hermeneutic question of the humanities, the experimental method of the sciences, and the societal

commitment of the social sciences. Will that knowledge influence the domain, the methodology, and the outcome of artistic research? Another major topic concerns not only the specificity of the object of knowledge of artistic research but above all whether and how artistic research and its institutional programs will influence topical visual art, its artworks and its exhibitions. These complex problematics with their various points of view and management models are mapped out through the contributions of theorists, curators, and institutions, from Belgium, France, Great-Britain, Italy, The Netherlands, Finland, Germany, and Sweden. May these contributions be a constructive impetus for a versatile debate which may influence the future role of

advanced art institutions and the position of artistic research in the next decade.

Creative Research Methods

Archaeopress Publishing Ltd

Creative research methods can help to answer complex contemporary questions which are hard to answer using conventional methods alone. Creative methods can also be more ethical, helping researchers to address social injustice. This bestselling book, now in its second edition, is the first to identify and examine the five areas of creative research methods: • arts-based research • embodied research • research using technology • multi-modal research • transformative research frameworks. Written in an accessible, practical and jargon-free style, with reflective

questions, boxed text and a companion website to guide student learning, it offers numerous examples of creative methods in practice from around the world. This new edition includes a wealth of new material, with five extra chapters and over 200 new references. Spanning the gulf between academia and practice, this useful book will inform and inspire researchers by showing readers why, when, and how to use creative methods in their research. Creative Research Methods has been cited over 500 times. [Perspectives on Artistic Research in Music](#) Routledge

The Routledge Companion to Research in the Arts is a major collection of new writings on research in the creative and performing arts by leading authorities from around the world. It provides

theoretical and practical approaches to identifying, structuring and resolving some of the key issues in the debate about the nature of research in the arts which have surfaced during the establishment of this subject over the last decade. Contributions are located in the contemporary intellectual environment of research in the arts, and more widely in the universities, in the strategic and political environment of national research funding, and in the international environment of trans-national cooperation and communication. The book is divided into three principal sections – Foundations, Voices and Contexts – each with an introduction from the editors highlighting the main issues, agreements and debates in each section. The Routledge

Companion to Research in the Arts addresses a wide variety of concepts and issues, including: the diversity of views on what constitutes arts-based research and scholarship, what it should be, and its potential contribution the trans-national communication difficulties arising from terminological and ontological differences in arts-based research traditional and non-traditional concepts of knowledge, their relationship to professional practice, and their outcomes and audiences a consideration of the role of written, spoken and artefact-based languages in the formation and communication of understandings. This comprehensive collection makes an original and significant contribution to the field of arts-based research by setting down a

framework for addressing these, and other, topical issues. It will be essential reading for research managers and policy-makers in research councils and universities, as well as individual researchers, research supervisors and doctoral candidates.

Reclaiming Artistic Research Routledge

This project addresses the contexts of Practice as Research and how to undertake it. This second iteration updates thinking and practices but sustains a direct and clear approach on how to become a practitioner-researcher. New features include an extension of range “beyond” the arts and a case for intra-disciplinarity in Practice Research as an influence in the formation of the “future university”. A comparison is made between Artistic

Research and Practice Research recognizing that research through practices with being-doing-knowing is central to both. Acknowledging the current crisis in legitimation, a broad view is taken of how things might be known by an onto-epistemology for the twenty-first century foregrounding the bodymind but sustaining rationality and community by way of Other/other dialogic exchange. Perspectives from around the world in Part II offset the more Eurocentric emphasis in Part I. *Research in the Creative and Media Arts* Springer Nature
Addresses one of the most exciting and innovative developments within higher education. *Artistic Research in Performance through Collaboration* I.B. Tauris

Artistic intervention, where the world of the arts is brought into organizations, has increasingly become a research field in itself with strong links to both creativity and innovation. Opportunities for the arts to interact with public and private organizations occur worldwide, but during the last decade artistic interventions have received growing attention in both practice and research. This book is the first comprehensive attempt to map the development of the field and provides an international overview of the area of artistic interventions and their impact on organizations from different perspectives, ranging from strategic management to organizational development, innovation and organizational learning. Featuring

chapters from prominent and emerging scholars, including Nancy J. Adler, Barbara Czarniawska, Lotte Darsø and Alexander Styhre, it places artistic interventions within an international context. The book also offers readers the opportunity to learn from experiences in a varied range of organisations, including newspapers, manufacturing, government, schools, and covers many art-forms, such as music, contemporary dance, painting, photography, and theatre. Using extensive empirical examples, this book is vital reading for researchers and scholars of creativity and cultural industries, as well as innovation, creative entrepreneurship, organizational studies and management.

Artistic Practice as Research SAGE
At the performance turn, this book takes

a fresh 'how to' approach to Practice as Research, arguing that old prejudices should be abandoned and a PaR methodology fully accepted in the academy. Nelson and his contributors address the questions students, professional practitioner-researchers, regulators and examiners have posed in this domain.

Artistic Practice as Research in Music: Theory, Criticism, Practice

Routledge

This expanded second edition of Reclaiming Artistic Research explores artistic research in dialogue with 24 artists worldwide, reclaiming it from academic associations of the term. Embracing artists' dynamic engagement with other fields, it foregrounds the material, spatial, embodied,

organizational, choreographic, and technological ways of knowing and unknowing specific to contemporary artistic inquiry. The second edition features a new text by the author and four new artist dialogues to reflect on the changing stakes of artistic research in the wake of the global pandemic, a widespread reckoning with social justice, the growing role of artificial intelligence, and the urgent reality of climate change. LUCY COTTER (*1973, Ireland) is a writer, curator, and artist. She was Curator of the Dutch Pavilion, 57th Venice Biennale, 2017, and Curator in Residence at Oregon Center for Contemporary Art 2021–22. The inaugural director of the Master Artistic Research, Royal Academy of Art, The Hague, Cotter has lectured

internationally, most recently at Portland State University. She holds a project residency at Stelo Arts and Culture Foundation 2023-24.

Arts-Based Research in Education

Edinburgh University Press

Practice-led research is a burgeoning area across the creative arts, with studio-based doctorates now increasingly favored over traditional research. This new paperback edition of the first book to be designed specifically as a training tool to guide students embarking on such research will be welcomed by students and educators. The chapters provide concrete examples of studio-based research in art, film, video, creative writing and dance, each contextualized by a theoretical essay, complete with references. More than a

handbook, the volume draws on such thinkers as Deleuze, Bourdieu and Heidegger in its examination of the relationship between practice and theory. It takes pains to elaborate methodologies, outcomes and contexts and is a valuable demonstration of how practice can operate as a valid alternative mode of inquiry to traditional scholarly research.

Artistic Research in Music: Discipline and Resistance Routledge

Much as art history is in the process of being transformed by new information communication technologies, often in ways that are either disavowed or resisted, art practice is also being changed by those same technologies. One of the most obvious symptoms of this change is the increasing numbers of

artists working in universities, and having their work facilitated and supported by the funding and infrastructural resources that such institutions offer. This new paradigm of art as research is likely to have a profound effect on how we understand the role of the artist and of art practice in society. In this unique book, artists, art historians, art theorists and curators of new media reflect on the idea of art as research and how it has changed practice. Intrinsic to the volume is an investigation of the advances in creative practice made possible via artists engaging directly with technology or via collaborative partnerships between practitioners and technological experts, ranging through a broad spectrum of advanced methods from robotics

through rapid prototyping to the biological sciences.

Intellectual Birdhouse SAGE

"This book presents the recent positions, theories, and methods of artistic research in jazz, inviting readers to critically engage in and establish a sustained discourse regarding the theoretical, methodological, and analytic perspectives in the field of artistic practice-as-research. This edited collection presents an in-depth discourse on shared and specific approaches to practice-as-research in jazz and popular music. A panel of eleven international contributors provide an understanding of the specificity of current practice in jazz and popular music, both improvisational and composed. The topics addressed throughout consider the cultural,

institutional, epistemological, philosophical, ethical, and practical aspects of the discipline, as well as the influence of race, gender and politics. The book is structured in three parts: first, on topics related to improvisation, theory and history; second, on institutional and pedagogical positions; and third, on methodical approaches in four specific research projects conducted by the authors. In thinking outside established theoretical frameworks, this book invites further exploration and participation, and encourages practitioners, scholars, students and teachers at all academic levels to shape the future of jazz research collectively. It will be of interest to students in jazz and popular music studies, performance studies, improvisation studies, music

philosophy, music aesthetics, and Western art music research"--
Art Practice as Research Bloomsbury Publishing

This book presents the recent positions, theories, and methods of artistic research in jazz, inviting readers to critically engage in and establish a sustained discourse regarding theoretical, methodological, and analytic perspectives. A panel of eleven international contributors presents an in-depth discourse on shared and specific approaches to artistic research in jazz, aiming at an understanding of the specificity of current practices, both improvisational and composed. The topics addressed throughout consider the cultural, institutional, epistemological, philosophical, ethical,

and practical aspects of the discipline, as well as the influence of race, gender, and politics. The book is structured in three parts: first, on topics related to improvisation, theory and history; second, on institutional and pedagogical positions; and third, on methodical approaches in four specific research projects conducted by the authors. In thinking outside established theoretical frameworks, this book invites further exploration and participation, and encourages practitioners, scholars, students, and teachers at all academic levels to shape the future of artistic research collectively. It will be of interest to students in jazz and popular music studies, performance studies, improvisation studies, music philosophy, music aesthetics, and Western art music

research.

See it Again, Say it Again Routledge

This volume – which has come about through a collaborative venture between Dragos Gheorghiu (archaeologist and professional visual artist) and Theodor Barth (anthropologist) – aims at expanding the field of archaeological research with an anthropological understanding of practices that include artistic methods.

Practice-led Research, Research-led Practice in the Creative Arts Routledge

This publication "sheds light on the phenomenon of research in the visual arts. In 'artistic research,' practical acts (the making) and theoretical reflection (the thinking) go hand in hand, in a manner similar to creating and thinking being inextricably linked with artistic

practice. -- This volume has been written from the perspective of art as practice. The majority of the authors are artists, while several artists provided visual contributions that elucidate the phenomenon of research in art. There are also contributions from theoreticians, who analyse how artistic research works (and how it is productive)"--P.[3] of cover.

Interaction Springer Nature

This text introduces readers to definitions and examples of arts-based educational research, presents tensions and questions in the field, and provides exercises for practice. It weaves together critical essays about arts-based research in the literary, visual, and performing arts with examples of artistic products of arts-based research (arts for

scholarship's sake) that illuminate by example. Each artistic example is accompanied by a scholar's statement that includes reflection on how the work of art relates to the scholar's research interests and practices. *Arts-Based Research in Education: Foundations for Practice* helps the reader understand what arts-based research is – tracing the history of the field and providing examples; includes end-of-chapter questions to engage students in practicing arts-based inquiry and to generate class discussion about the material; features a diverse range of contributors -- very established scholars in educational and social science research as well those new to the field; represents a variety of voices – scholars of color, queer and straight

orientations, different ages, experience, and nationalities; and presents beautiful illustrations of visual art, data-based poems, plays, short stories, and musical scores. First-of its kind, this volume is intended as a text for arts-based inquiry, qualitative research methods in education, and related courses, and as a resource for faculty, doctoral students, and scholars across the field of social science research methods.

Artistic Research Routledge
Inclusive Arts Practice and Research interrogates an exciting and newly emergent field: the creative collaborations between learning-disabled and non-learning-disabled artists which are increasingly taking place in performance and the visual arts. In Inclusive Arts Practice Alice Fox and

Hannah Macpherson interview artists, curators and key practitioners in the UK and US. The authors introduce and articulate this new practice, and situate it in relation to associated approaches. Fox and Macpherson candidly describe the tensions and difficulties involved too, and explore how the work sits within contemporary art and critical theory. The book inhabits the philosophy of Inclusive Arts practice: with Jo Offer, Alice Fox and Kelvin Burke making up the design team behind the striking look of the book. The book also includes essays and illustrated statements, and has over 100 full-colour images. Inclusive Arts Practice represents a landmark publication in an emerging field of creative practice across all the arts. It presents a radical call for collaboration on equal terms and

will be an invaluable resource for anyone studying, researching or already working within this dynamic new territory.

Artistic Research in Jazz Routledge

This volume presents a scholarly investigation of the ways educators engage in artistic and contemplative practices – and why this matters in education. Arts-based learning and inquiry can function as a powerful catalyst for change by allowing spiritual practices to be present within educational settings, but too often the relationship between art, education and spirituality is ignored. Exploring artistic disciplines such as dance, drama, visual art, music, and writing, and forms such as writing-witnessing, freestyle rap, queer performative autoethnograph, and poetic imagination, this book develops a

transformational educational paradigm. Its unique integration of spirituality in and through the arts addresses the contemplative needs of learners and educators in diverse educational and community settings.

Artistic Practices and Archaeological Research Routledge

Art Practice as Research, Second Edition continues to present a compelling argument that the creative and cultural inquiry undertaken by artists is a form of research. The text explores themes, practices, and contexts of artistic inquiry and positions them within the discourse of research. Sullivan argues that legitimate research goals can be achieved by choosing different methods than those offered by the social sciences. The common denominator in

both approaches is the attention given to rigor and systematic inquiry. Artists emphasize the role of the imaginative intellect in creating, criticizing, and constructing knowledge that is not only

new but also has the capacity to transform human understanding.

Art Practice as Research Routledge
Edited by Jordan Crandall, Amy Scholder,
Foreword by John S. Johnson.