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TISTIC RESE
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ACADEMIA

EDITED BY

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AND

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The Exposition Of Artistic Research Publishing Art In Academia

Dr. Varsha Agarwal



The Exposition Of Artistic Research Publishing Art In Academia:

The Exposition of Artistic Research Michael Schwab, Henk Borgdorff, 2014 This book places artistic research in the heart of the academic debate This book works around terms such as exposition artistic research and archiving which are critical at a time when art is striving to find a place at the academic research table It offers a new and fascinating view by bringing together reflective and methodological approaches to exposition writing from a variety of artistic disciplines including design music and fine art linking it to questions of publication and the use of technology

Artistic Research Paulo de Assis, Lucia D'Errico, 2019-11-13 Artistic Research Charting a Field in Expansion provides a multidisciplinary overview of different discourses and practices exploring cutting edge questions from the burgeoning field of artistic research Intended as a primer on artistic research it presents diverse perspectives strategies methodologies and concrete examples of research projects situated at the crossroads of art and academia exposing international work of significant projects from Europe Asia Australia South and North America The book includes chapters on diverse fields of thought and practice addressing a common thread of questions and problematics The comprehensive editors introduction offers a much needed extensive overview of practice based artistic research in general This book is ideal for graduate students across philosophy cultural studies art music performance studies and more

Dialogues Between Artistic Research and Science and Technology Studies Henk Borgdorff, Peter Peters, Trevor Pinch, 2019-10-29 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

Art, Research, Philosophy Clive Cazeaux, 2017-04-11 Art Research Philosophy explores the emergent field of artistic research art produced as a contribution to knowledge As a new subject it raises several questions What is art as research Don't the requirements of research amount to an imposition on the artistic process that dilutes the power of art How can something subjective become objective What is the relationship between art and writing Doesn't description always miss the particularity of the artwork This is the first book length study to show how ideas in philosophy can be applied to artistic research to answer its questions and to make proposals for its future Clive Cazeaux argues that artistic research is an exciting development in the historical debate between aesthetics and the theory of knowledge The book draws upon Kant phenomenology and critical theory to show how the immediacies of art and experience are enmeshed in the structures that create knowledge The power of art to act on these structures is illustrated through a series of studies that look closely at a number of contemporary artworks This book will be ideal for postgraduate students and scholars of the

visual and creative arts aesthetics and art theory The Open Access version of this book available at www.taylorandfrancis.com has been made available under a Creative Commons Attribution NonCommercial No Derivatives 4.0 license <https://www.taylorandfrancis.com/books/9781315764610>

Artistic Research in Music: Discipline and Resistance Jonathan Impett, 2017-12-04 The Orpheus Institute celebrates 20 years of artistic research in music Artistic research has come of age and with it the Orpheus Institute Founded twenty years ago the Institute's purpose from the start has been to pursue research through the practice of musicians The Orpheus Institute is of the same generation as the field it was established to explore Like many young adults artistic research and its structures are still constructing their identity within a wider world How have they developed How will they mature How can they negotiate relationships with institutions disciplines and bodies of theory and yet retain the essence of their work the critical perspective of the artist In the last two decades there have been major changes in the dynamics and structures of culture its institutions and constituencies How can artistic research maintain a productive dialectic between its potential status as a discipline and its core as radical practice These and related questions are the threads woven through this collection of essays and assessments by present and past members of the Orpheus community researchers scholars administrators advisors Together and separately they weave a tapestry of past accomplishments current research and future perspectives They celebrate the twentieth anniversary of Orpheus not with congratulations but with challenges and questions a job for research a job for the Institute a job for the future The wide range of contributors to this volume includes practitioner researchers theorists and academic leaders from institutions at the forefront of artistic research in music Contributors Tom Beghin Orpheus Institute Ghent Paulo de Assis Orpheus Institute Ghent Leonella Grasso Caprioli Conservatorio di Vicenza Jonathan Impett Orpheus Institute Ghent Esa Kirkkopelto University of the Arts Helsinki Kari Kurkela University of the Arts Helsinki Susan Melrose Middlesex University London Stefan stersj Orpheus Institute Ghent Gertrud Sandqvist Malm Art Academy Huib Schippers Vanessa Tomlinson Paul Draper Queensland Conservatorium Research Centre Griffith University Luk Vaes Orpheus Institute Ghent Janneke Wesseling Kitty Zijlmans Leiden University

Perspectives on Artistic Research in Music Robert Burke, Andrys Onsman, 2017-01-23 The increasing interest in artistic research especially in music is throwing open doors to exciting ideas about how we generate new musical knowledge and understanding This book examines the wide array of factors at play in innovative practice and how by treating it as research we can make new ideas more widely accessible Three key ideas propel the book First it argues that artistic research comes from inside the practice and exists in a space that accommodates both objective and subjective observation and analyses because the researcher is the practitioner It is a space for dialogue between apparently opposing binaries the composer and the performer the past and the present the fixed and the fluid the intellectual and the intuitive the abstract and the embodied the prepared and the spontaneous the enduring and the transitory and so on It is not so much constructed in a logical sequential manner in the way of the scientific method of doing research but more as a braided space

woven from many disparate elements Second the book articulates the notion that artistic research in music has its own verification procedures that need to be brought into the academy especially in terms of the moderation of non traditional research outputs including the description of the criteria for allocation of research points for the purposes of data collection as well as real world relevance and industry engagement Third by way of numerous examples of original and creative music making it demonstrates in practical terms how exploration and experimentation functions as legitimate academic research Many of the case studies deliberately cross boundaries that were previously assumed to be rigid and definite in order to blaze new musical trails creating new collaborations and synergies

Artistic Practices and Archaeological Research Dragoş Gheorghiu, Theodor Barth, 2019-02-28 This volume which has come about through a collaborative venture between Dragoş 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

The Palgrave Handbook of Creativity at Work Lee Martin, Nick Wilson, 2018-07-20 This Handbook provides authoritative up to date scholarship and debate concerning creativity at work and offers a timely opportunity to re evaluate our understanding of creativity work and the pivotal relationship between them Far from being a new arrival on the scene the context of work has always been a place shaped and sharpened by creativity as well as a site that determines where when how and for whom creativity emerges Structured in four parts Working with Creativity the present Putting Creativity to Work in an organizational context Working in the Creative Industries creative labour and Making Creativity Work the future the Handbook is an inspirational learning resource helping us to work with creativity in innovative ways Providing a cutting edge interdisciplinary diverse and critical collection of academic and practitioner insights this Handbook ultimately conveys a message of hope if we take better care of creativity our creativity will better care for us

Practice as Research in the Arts (and Beyond) Robin Nelson, 2022-05-19 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

How to Make Art at the End of the World Natalie Loveless, 2019-08-09 In recent years the rise of research creation a scholarly activity that considers art practices as research methods in their own right has emerged from the organic convergences of the arts and interdisciplinary humanities and it has been fostered by universities wishing to enhance their public profiles In

How to Make Art at the End of the World Natalie Loveless draws on diverse perspectives from feminist science studies to psychoanalytic theory as well as her own experience advising undergraduate and graduate students to argue for research creation as both a means to produce innovative scholarship and a way to transform pedagogy and research within the contemporary neoliberal university Championing experimental artistically driven methods of teaching researching and publication research creation works to render daily life in the academy more pedagogically politically and affectively sustainable as well as more responsive to issues of social and ecological justice

Subjectivity and Synchrony in Artistic Research Johanna Schindler, 2018-07-15 Artistic research has become an established mode of inquiry and knowledge production in many fields Johanna Schindler examines the collaborative practices of two artistic research projects in the fields of digital musical instrument design and responsive environments How are individual research modes organized Which forms of knowledge are at stake And what sort of influence do institutional settings spatial arrangements and boundary objects have on the emerging research dynamics Schindler's ethnographic study explores these questions and suggests concrete measurements that can be utilized to adapt the research environments funding structures and evaluation criteria of artistic research projects to the specific needs of this emerging field

Artistic Experimentation in Music Darla Crispin, Bob Gilmore, 2014-10-07 Essential reading for anyone interested in artistic research applied to music This book is the first anthology of writings about the emerging subject of artistic experimentation in music This subject as part of the cross disciplinary field of artistic research cuts across boundaries of the conventional categories of performance practice music analysis aesthetics and music pedagogy The texts most of them specially written for this volume have a common genesis in the explorations of the Orpheus Research Centre in Music ORCiM in Ghent Belgium The book critically examines experimentation in music of different historical eras It is essential reading for performers composers teachers and others wanting to inform themselves of the issues and the current debates in the new field of artistic research as applied to music The publication is accompanied by a CD of music discussed in the text and by an online resource of video illustrations of specific issues Contributors Paulo de Assis ORCiM Richard Barrett Institute of Sonology The Hague Tom Beghin McGill University William Brooks University of York ORCiM Nicholas G Brown University of East Anglia Marcel Cobussen University of Leiden Kathleen Coessens Vrije Universiteit Brussel ORCiM Paul Craenen Director Musica Impulse Centre for Music Darla Crispin Norwegian Academy of Music Stephen Emmerson Queensland Conservatorium Griffith University Brisbane Henrik Frisk Malm Academy of Music Bob Gilmore ORCiM Valentin Gloor ORCiM Yolande Harris Center for Digital Arts and Experimental Media DXARTS University of Washington Seattle Mieko Kanno Royal Conservatoire of Scotland Andrew Lawrence King Guildhall School of Music and Drama London Royal Danish Academy of Music Copenhagen University of Western Australia Catherine Laws University of York ORCiM Stefan stersj ORCiM Juan Parra ORCiM Larry Polansky University of California Santa Cruz Stephen Preston Godfried Willem Raes Logos Foundation Ghent Hans Roels ORCiM

Michael Schwab ORCiM Royal College of Art London Zurich University of the Arts Anna Scott ORCiM Steve Tromans Middlesex University Luk Vaes ORCiM Bart Vanhecke KU Leuven ORCiM **Handbook of Autoethnography** Tony E. Adams, Stacy Holman Jones, Carolyn Ellis, 2021-07-21 Awards 2023 H L Bud Goodall Jr and Nick Trujillo It s a Way of Life Award in Narrative Ethnography from the International Congress of Qualitative Inquiry Meditations on the Story I Cannot Write Reflexivity Autoethnography and the Possibilities of Maybe received the 2023 National Communication Association s Ethnography Division Best Book Chapter Award The second edition of the award winning Handbook of Autoethnography is a thematically organized volume that contextualizes contemporary practices of autoethnography and examines how the field has developed since the publication of the first edition in 2013 Throughout contributors identify key autoethnographic themes and commitments and offer examples of diverse thoughtful effective applied and innovative autoethnography The second edition is organized into five sections In Section 1 Doing Autoethnography contributors explore definitions of autoethnography identify and demonstrate key features of autoethnography and engage philosophical relational cultural and ethical foundations of autoethnographic practice In Section 2 Representing Autoethnography contributors discuss forms and techniques for the process and craft of creating autoethnographic projects using various media in as autoethnography and marking and making visible particular identities knowledges and voices In Section 3 Teaching Evaluating and Publishing Autoethnography contributors focus on supporting and supervising autoethnographic projects They also offer perspectives on publishing and evaluating autoethnography In Section 4 Challenges and Futures of Autoethnography contributors consider contemporary challenges for autoethnography including understanding autoethnography as a feminist posthumanist and decolonialist practice as well as a method for studying texts translations and traumas The volume concludes with Section 5 Autoethnographic Exemplars a collection of sixteen classic and contemporary texts that can serve as models of autoethnographic scholarship With contributions from more than 50 authors representing more than a dozen disciplines and writing from various locations around the world the handbook develops refines and expands autoethnographic inquiry and qualitative research This text will be a primary resource for novice and advanced researchers alike in a wide range of social science disciplines *Artists in the University* Jenny Wilson, 2017-08-31 This book focuses on the relationship between the university and a particular cohort of academic staff those in visual and performing arts disciplines who joined the university sector in the 1990s It explores how artistic researchers have been accommodated in the Australian university management framework and the impact that this has had on their careers identities approaches to their practice and the final works that they produce The book provides the first analysis of this topic across the artistic disciplinary domain in Australia and updates the findings of Australia s only comprehensive study of the position of research in the creative arts within the government funding policy setting reported in 1998 The Strand Report Using lived examples and a forensic approach to the research policy challenges it shows that while limited progress has been made in the acceptance of artistic research as legitimate

research significant structural cultural and practical challenges continue to undermine relationships between universities and their artistic staff and affect the nature and quality of artistic work *Sources of Knowledge (Through Creative And Systematic Research Work)* ,2025-08-15 Knowledge is a form of familiarity awareness understanding or acquittance It often involves the possession of information learned through experience and can be understood as a cognitive success or an epistemic contact with reality like making a discovery Knowledge is often understood as a state of an individual person but it can also refer to a characteristic of a group of people as group knowledge social knowledge or collective knowledge Some social sciences understand knowledge as a broad social phenomenon that is similar to culture Knowledge is closely related to intelligence but intelligence is more about the ability to acquire pocess and apply information while knowledge concerns information and skills that a person already possess Knowledge can be produced in many ways The main source of empirical knowledge is perception which involves the usage of the senses to learn about the external world Introspection allows people to learn about their internal mental states and processes Other sources of knowledge include memory rational intuition inference and testimony According to foundationalism some of these sources are basic in that they can justify beliefs without depending on other mental states Coherentists reject this claim and contend that a sufficient degree of coherence among all the mental states of the believer is necessary for knowledge According to in finitism an infinite chain of beliefs is needed

Experimental Systems Michael Schwab,2013 In the sciences the experimental approach has proved its worth in generating what subsequently requires understanding Can the emergent field of artistic research be inspired by recent thinking about the history and workings of science *Advanced Research Methodologies: Tools and Techniques for Scholars* Dr. Varsha Agarwal,2024-12-23 *Advanced Research Methodologies Tools and Techniques for Scholars* is an essential guide for scholars seeking to deepen their understanding of research methodologies and improve their research practice This book explores both traditional and cutting edge methods used in academic research providing a clear framework for selecting and applying the right techniques for various types of studies It is aimed at graduate students researchers and academics across a variety of disciplines who want to enhance their research skills and understand the sophisticated tools available to them The book is divided into well organized chapters that cover essential topics such as research design data collection analysis methods and ethical considerations It introduces readers to key concepts in qualitative quantitative and mixed methods research along with practical techniques for data analysis such as statistical tools software e g SPSS R and Excel and qualitative data interpretation methods like thematic analysis The text goes beyond merely explaining concepts by providing guidance on the practical aspects of conducting research helping readers learn how to formulate clear research questions design effective studies and analyze and interpret results with confidence Moreover the book addresses emerging trends in research including the use of artificial intelligence and machine learning in data analysis ensuring that scholars are prepared for the future of research in a rapidly evolving landscape **Shaping the Digital Dissertation** Virginia Kuhn,Anke

Finger,2021-05-04 This volume is a timely intervention that not only helps demystify the idea of a digital dissertation for students and their advisors but will be broadly applicable to the work of librarians administrators and anyone else concerned with the future of graduate study in the humanities and digital scholarly publishing Roxanne Shirazi The City University of New York Digital dissertations have been a part of academic research for years now yet there are still many questions surrounding their processes Are interactive dissertations significantly different from their paper based counterparts What are the effects of digital projects on doctoral education How does one choose and defend a digital dissertation This book explores the wider implications of digital scholarship across institutional geographic and disciplinary divides The volume is arranged in two sections the first written by senior scholars addresses conceptual concerns regarding the direction and assessment of digital dissertations in the broader context of doctoral education The second section consists of case studies by PhD students whose research resulted in a natively digital dissertation that they have successfully defended These early career researchers have been selected to represent a range of disciplines and institutions Despite the profound effect of incorporated digital tools on dissertations the literature concerning them is limited This volume aims to provide a fresh up to date view on the digital dissertation considering the newest technological advances It is especially relevant in the European context where digital dissertations mostly in arts based research are more popular Shaping the Digital Dissertation aims to provide insights precedents and best practices to graduate students doctoral advisors institutional agents and dissertation committees As digital dissertations have a potential impact on the state of research as a whole this edited collection will be a useful resource for the wider academic community and anyone interested in the future of doctoral studies **Writing**

Choreography Leena Rouhiainen,Kirsi Heimonen,Rebecca Hilton,Chrysa Parkinson,2024-03-28 A new contribution to studies in choreography Writing Choreography Textualities of and beyond Dance focuses upon language and writing based approaches to choreographing from the perspectives of artists and researchers active in the Nordic and Oceanic contexts Through the contributions of 15 dance artists choreographers dramaturges writers interdisciplinary artists and artist researchers the volume highlights diverse textual choreographic processes and outcomes arguing for their relevance to present day practices of expanded choreography The anthology introduces some Western trends related to utilizing writing text and language in choreographic processes In its focus on art making processes it likewise offers insight into how performance can be transcribed into writing how practices of writing choreograph and how choreography can be a process of writing with Readers such as dancers choreographers students in higher education of these fields as well as researchers in choreography gain understanding about different experimental forms of writing forwarded by diverse choreographers and how writing is the motional organisation of images signs words and texts The volume presents a new strand in expanded choreography and acts as inspiration for its continued evolution that engenders new adaptations between language writing and choreography Ideal for students scholars and researchers of choreography and dance studies **Classical Concert**

Studies Martin Tröndle, 2020-09-01 Classical Concert Studies A Companion to Contemporary Research and Performance is a landmark publication that maps out a new interdisciplinary field of Concert Studies offering fresh ways of understanding the classical music concert in the twenty first century It brings together essays research articles and case studies from scholars and music professionals including musicians music managers and concert designers Gathering both historical and contemporary cases the contributors draw on approaches from sociology ethnology musicology cultural studies and other disciplines to create a rich portrait of the classical concert s past present and future Based on two earlier volumes published in German under the title Das Konzert The Concert and with a selection of new chapters written for the English edition this companion enables students researchers and practitioners in the classical and contemporary music fields to understand this emerging field of research go beyond traditional disciplinary boundaries and methodologies and spark a renaissance for the classical concert

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