

Art Practice As Research Inquiry In Visual Arts

Art Practice as Research Graeme Sullivan 2010 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.

Handbook of the Arts in Qualitative Research 2022

An Epistemology of Belongingness Hope O'Chin 2024-02-23 The intent of this book focuses on Australia's First Nations truth, voice, recognition, diversity, and respect. Hope O'Chin explains that knowledge about Australian First Nations culture and learning can be seen through new conceptual lens, which she refers to as an Ontology of Dreaming Hope for Australians. The book proposes to move from ontological propositions embedded in pedagogies and methodologies that center on the relevance of Indigenous epistemes and ways of doing. O'Chin offers a conceptual framing for engaging with Indigenous peoples, and forming communities of belongingness and relationality. She offers suggestions for ways in which art and education can act as 'healing' and a way forward towards a more inclusive civil society. Reflexive practice, ethnographic principles, and action research is described in a way that methodologies provide an understanding of a sense of Belonging. O'Chin argues that theoretical research, art, and educational practice can add to the value of determining a strategy of Indigenous art investment within Australia, and to address how art and education can be used to validate

contemporary expression of Aboriginality within contemporary Australian society. Ultimately, the book is about Indigenous strengths and what Indigenous ways of being, knowing and doing can offer, and how one might go about honouring and working in this way respectfully.

Art Practice as Research Graeme Sullivan 2005 This book will publish in a new edition on December 1, 2009. We are no longer supplying instructors with complimentary review copies of this edition. * If you need an urgent desk copy of the existing edition for a class this semester, please call 1-800-818-7243 and we will be pleased to process your request. "In this rich and layered reflection on visual arts practice as research, Graeme Sullivan launches a passionate and convincing case that rewrites the definitions of 'art' and 'research' as it unapologetically claims for the visual arts the respect and admiration of the academy."-- Jessica Hoffman Davis, Harvard University Art Practice as Research: Inquiry in the Visual Arts presents 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. Author Graeme 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. The book is divided into three content areas that provide a unique framework for carrying out inquiry in the visual arts: Contexts for Visual Arts Research is a historical review that positions the visual arts as a culturally grounded and institutionally bound area of artistic and educational inquiry Theorizing Visual Arts Practice presents the thesis that visual arts practice is a theoretically robust area of inquiry and a

transformative approach to creating and critiquing knowledge Visual Arts Research Practices describes a range of strategies and approaches to planning and carrying out visual arts research is a historical review that positions the visual arts as a culturally grounded and institutionally bound area of artistic and educational inquiry. Art Practice as Research is perfectly suited as a text for courses in art education, the visual arts, as well as general research methods courses in education and the humanities. This will also be an invaluable reference for anyone with an interest in interdisciplinary research in the social sciences and the role of imaginative inquiry in human understanding. A blog by Graeme Sullivan welcoming contributors interested in discussing ideas and sharing information about art as a form of research Praise for this text: "Sullivan challenges our assumptions about what constitutes research practices and in doing so presents a ground-breaking analysis for visual arts practice as research. This compelling image-text book opens the possibilities for the construction of new forms of knowledge in our increasingly visual world." --Dipti Desai, New York University "Sullivan provides a timely and excellent introduction to the emerging field of visual cognition and educational research." --Pradeep A. Dhillon, University of Illinois "Art Practice as Research is long overdue. Graeme Sullivan eloquently crafts a methodology text and articulates for contemporary visual artist-researchers how arts practices are, in fact, rich forms of research inquiry." --Rita L. Irwin, University of British Columbia, Canada "Sullivan's text is an important addition to the literature associated with research, critical inquiry, and arts education. I wish that such a text would have been available at the time that I was working on my dissertation. I will recommend it to my graduate students and colleagues." --Doug Blandy, University of Oregon "Art Practice moves through a description of accepted methods of research in the sciences. A person interested in art research would be well-served by the foundation Sullivan provides." --COMMUNICATION RESEARCH TRENDS *The Imagination in Education* Sean Blenkinsop 2009 This collection of essays from scholars in eleven countries, centres upon the theory and practice of the use of imagination in education. By bringing together

studies covering a wide range of subject matter we trust that the reader will have the opportunity to appreciate both the diversity within the field and the significance of the topics discussed. We hope too that readers will find connections to their own areas of study. The 13 essays present distinct yet converging points of view, whether it be a discussion of the imagination as a virtue, the use of imagination as a means to improve aboriginal education in Northern Canada, or the description of a museum in Brazil in which the imagination of the child is central to the project. Separately, each of the papers identifies and explores a distinct aspect of Imaginative Education; together, they begin to define the breadth and richness of the field. These essays have been selected from papers presented over a period of several years to research symposiums in imagination and education held every summer in Vancouver, Canada under the auspices of the Imaginative Education Research Group in the Faculty of Education at Simon Fraser University.

Experiencing Archaeology by Experiment Penny Cunningham 2008 There is a growing trend among archaeologists to re-create artefacts and actions at a 1:1 scale in order to answer questions and gain new insights into the past. In November 2007, the University of Exeter hosted a one-day conference on experimental archaeology, and it was soon discovered that experience is a key issue in understanding the use of materials and past processes. Papers presented in this volume consider both theoretical issues and practical case studies. The scope ranges from skinning animals or dyeing wool the Roman way, to producing sound with flint tools, carving stone on Chalcolithic Cyprus, or casting bronze objects both as art and science in Ireland. The eight chapters in this book demonstrate the myriad possibilities of archaeology by experiment. Experimental archaeology is multi-disciplinary by nature, with examples from anthropology, ethnography, taxidermy, finite element analysis and manufacturing systems theory all being present in this volume. Not only does this sub-discipline have a colourful and meaningful past, but it will surely have a significant future.

The Art of Engagement Elaine Lally 2011 "Sydney's Museum of Contemporary Art and three cultural institutions in Western Sydney -

Casula Powerhouse Arts Centre, Penrith Visual and Performing Arts and the Campbelltown Arts Centre - have teamed up as 'C3West' to demonstrate that contemporary artists can play a unique role in social innovation beyond the confines of the art world, without giving up artistic value... This collection of essays and documentation puts the C3West experiment in an international context, and invites us to rethink what contemporary art can mean in Australia..."--Back cover.

Art Practice in a Digital Culture Hazel Gardiner 2016-04-15 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.

Howard Gardner Under Fire Jeffrey A. Schaler 2006 Thirteen critical essays challenge Howard Gardner's theories of multiple intelligences, ability traits, U-shaped curves in development, and other psychological concepts of spirituality, creativity, and leadership. All are answered by Gardner himself, and his pungent replies, coupled with the essays, create a provocative, no-holds-barred debate. Also included are an intellectual autobiography and bibliography.

Art Libraries Journal 2006

Uncanny Congruencies 2013 *Uncanny Congruencies* investigates elliptical collisions of association and meaning and offers a nuanced

dialogue with its audiences through the seemingly contradictory processes of 18 remarkable alumni of Penn State's School of Visual Arts. The works of these artists intersect, reverse and overlap one another in surprising and satisfying ways.

Dutch journal of music theory 2007

Academia from the Inside Maureen P. Hall 2021-12-02 This book invites readers to explore how fourteen different experts in their respective fields create deeper meaning in their profession and work with students through thinking, in multiple ways, about the self who teaches, the self who learns, and the ways in which these selves interact within the academy. Essays in this book explore the "inside" of academia through three themes: Pursuing Authenticity, Creating Creative Community, and Humanizing Education. Contributors reflect on their own lived experiences in the academy and on pedagogies that they have created for their students. Embodied education, the theoretical framework of this book, draws on ideas of educators Parker Palmer from the West and Dr. Chinmay Pandya from the East, emerging through contributors' collaborative work. In embodied education, teachers and learners share experiences that lead to self-understanding and together find ways to humanize spaces in academia.

The SAGE Handbook of Visual Research Methods Eric Margolis 2011-07-31 This book captures the state of the art in visual research. Margolis and Pauwels have brought together, in one volume, a unique survey of the field of visual research that will be essential reading for scholars and students across the social sciences, arts and humanities. *The SAGE Handbook of Visual Research Methods* encompasses the breadth and depth of the field, and points the way to future research possibilities. It illustrates 'cutting edge' as well as long-standing and recognized practices. This book is not only 'about' research, it is also an example of the way that the visual can be incorporated into data collection and the presentation of research findings. Chapters describe a methodology or analytical framework, its strengths and limitations, possible fields of application and practical guidelines on how to apply the method or technique. The Handbook is organized into seven main

sections: - Framing the Field of Visual Research - Producing Visual Data and Insight - Participatory and Subject-Centered Approaches - Analytical Frameworks and Approaches - Visualization Technologies and Practices - Moving Beyond the Visual - Options and Issues for Using and Presenting Visual Research. Eric Margolis is an Associate Professor in the Hugh Downs School of Human Communication. He is President of the International Visual Sociology Association. Luc Pauwels is Professor of Visual Culture at the University of Antwerp. He is Chair of the Visual Communication Studies Division of the ICA and Vice-President of the International Visual Sociology Association (IVSA).

Bibliographic Index 2007

Globalizing Cultural Studies Cameron McCarthy 2007 The contributors to *Globalizing Cultural Studies: Ethnographic Interventions in Theory, Method, and Policy* take as their central topic the problematic status of «the global» within cultural studies in the areas of theory, method, and policy, and particularly in relation to the intersections of language, power, and identity in twenty-first century, post-9/11 culture(s). Writing against the Anglo-centric ethnographic gaze that has saturated various cultural studies projects to date, contributors offer new interdisciplinary, autobiographical, ethnographic, textual, postcolonial, poststructural, and political economic approaches to the practice of cultural studies. This edited volume foregrounds twenty-five groundbreaking essays (plus a provocative foreword and an insightful afterword) in which the authors show how globalization is articulated in the micro and macro dimensions of contemporary life, pointing to the need for cultural studies to be more systematically engaged with the multiplicity and difference that globalization has proffered.

Fusing Lab and Gallery Sarah M. Schlachetzki 2012 Examines the exchanges between art, technology, and science taking place in academies, museums, and research laboratories, especially in Japan, looking at attempts to localize art within technological and societal change.

Engaging the Senses: Object-Based Learning in Higher Education Helen J. Chatterjee 2016-03-09 The use of museum collections as a path

to learning for university students is fast becoming a new pedagogy for higher education. Despite a strong tradition of using lectures as a way of delivering the curriculum, the positive benefits of 'active' and 'experiential learning' are being recognised in universities at both a strategic level and in daily teaching practice. As museum artefacts, specimens and art works are used to evoke, provoke, and challenge students' engagement with their subject, so transformational learning can take place. This unique book presents the first comprehensive exploration of 'object-based learning' as a pedagogy for higher education in a broad context. An international group of authors offer a spectrum of approaches at work in higher education today. They explore contemporary principles and practice of object-based learning in higher education, demonstrating the value of using collections in this context and considering the relationship between academic discipline and object-based learning as a teaching strategy.

Visual Arts Research 2006

LASU Journal of Humanities 2016

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